

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

MAY 6 1935

The ART DIGEST

Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"VIRGIN OF THE ANNUNCIATION"

*By Giovanni del Biondo
(Florentine: 14th Century)*

Acquired by the Albright Art Gallery.

See Article on Page 9.

15th MAY 1935

25 CENTS

Great Calendar of U. S. and Canadian Exhibitions

BIRMINGHAM, ALA.
Birmingham Public Library Art Gallery—May: Public school art.

MONTGOMERY, ALA.
Montgomery Museum of Fine Arts—May: Work by Anne Goldthwaite.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—May: Work by local artists.

LOS ANGELES, CAL.
Foundation of Western Art—May: San Francisco regional painters and sculptors; second annual exhibition California Figure Painters. Los Angeles Museum—To June 10: 16th annual Painters and Sculptors exhibition; Bookplate International; drawings by Andre Aldrin.

MILLS COLLEGE, CAL.
Mills College Gallery—To June 10: Annual student exhibition.

OAKLAND, CAL.
Oakland Art Gallery—To June 4: Drawings and water colors by Charles Orson Horter.

PALOS VERDES, CAL.
Palos Verdes Community Arts Association—To May 31: Paintings and drawings by the Long Beach Associates.

SACRAMENTO, CAL.
California State Library—May: Chinese Imperial robes, textiles and other objects.

SAN FRANCISCO, CAL.
Art Center—To May 18: Oils and water colors by Dorothy Duncan. May 20-June 1: Drawings by Marguerite Blasingame. California Palace of the Legion of Honor—May: Work by Californians. To May 20: First annual exhibition of paintings, Bay Region Art Association. May: Dutch and Flemish landscape paintings of the 17th century. Courvoisier Galleries—May: Paintings and prints. S. & G. Gump—May: California Society of Etchers. San Francisco Museum of Art—To May 19: 18th century Chinese album painting. To June 23: Book fair. To June 9: Work by Kandinsky. M. H. De Young Memorial Museum—May: Photographs by Ansel Adams; work from Sarah Dix Hamlin School; 1935 exhibition of prints by living American artists.

DENVER, COL.
Denver Art Museum—To June 5: 41st annual exhibition by artists of Denver and vicinity.

FORT COLLINS, COL.
Colorado Agricultural College—To May 20: Modern photography (A. F. A.).

GREELEY, COL.
Colorado State Teachers College—May 25-June 3: Modern photography (A. F. A.).

HARTFORD, CONN.
Avery Museum—To June 7: Photos of American cities. May: Massine collection; Tercentenary exhibition of furniture.

NORWICH, CONN.
Slater Memorial Museum—May: Connecticut scenes by modern Connecticut printmakers.

WILMINGTON, DEL.
Wilmington Society of the Fine Arts—May 22-June 14: 9th annual exhibition by Delaware Public Schools.

WASHINGTON, D. C.
Arts Club—To May 17: Photographs by Leonard Craske. Summer: Members annual exhibition. Smithsonian Institution—To May 19: Graphics by Harrison Cady. To May 31: Pastel studies by Howard Fremont Stratton.

SARASOTA, FLA.
Ringling School of Art—May 19-June 1: Annual student exhibition.

CHICAGO, ILL.
Robert Breckinridge Gallery—To June 11: Work by Richard Florsheim. Century Gallery—May: Exhibition by Equity of Chicago Artists and guests. M. O'Brien & Son—May: Work by Valentin Vidaurreta. Palette & Chisel Academy of Fine Arts—May: 40th annual exhibition of painting and sculpture. Albert Rouiller Galleries—May: Work by Juan Gris, Georges Seurat, and Georges Braque. Tudor Gallery—Summer: Chicago Society of Etchers; student work from The Art Institute.

DECATUR, ILL.
Decatur Institute of Arts—May: Art work of Decatur High School.

INDIANAPOLIS, IND.
John Herron Art Institute—May: Inter-Camera Club exhibition; work by Indiana artists.

DUBUQUE, IA.
Dubuque Art Association—May: Work by Junior Art Association.

FORT DODGE, IA.
Fort Dodge Federation of Arts—May 20-31: Pueblo Indian painting (A. F. A.).

LAWRENCE, KAN.
Thayer Museum—May: Drawings and paintings by Albert Bloch.

BATON ROUGE, LA.
Louisiana State University—May: Work of students in the Fine Arts Department.

NEW ORLEANS, LA.
Arts & Crafts Club—May: New Orleans Art School exhibition. Isaac Delgado Museum of Art—To May 29: 12th circuit exhibition, Southern States Art League.

SHREVEPORT, LA.
Southwestern Institute of Arts—May: "The Artist and His Community" (A. F. A.).

HAGERSTOWN, MD.
Washington County Museum of Art—To May 29: Work by contemporary Mexican artists; water colors by Alexander B. Trowbridge; prints and drawings by Raymond Creekmore.

ANDOVER, MASS.
Addison Gallery of American Art—To May 19: Design in local industry. May 22-June 22: Contemporary American water colors. To July 1: Phillips Academy alumni exhibition.

BOSTON, MASS.
Doll & Richards—To May 18: Paintings by E. Barnard Lintott. May 20: Group exhibition, oils, water colors, sculpture and prints.

CAMBRIDGE, MASS.
Fogg Art Museum—May: Manuscripts and Old Master drawings from Morgan Library. To May 25: Contemporary American water colors. To June 30: Architecture in prints.

FITCHBURG, MASS.
Fitchburg Art Center—May: Tapestries loaned by French & Co.

GROTON, MASS.
Groton School—To May 25: Illuminated manuscripts (A. F. A.).

NORTHAMPTON, MASS.
Smith College Museum of Art—To May 19: Paintings from Bliss Collection, Museum of Modern Art.

SPRINGFIELD, MASS.
Springfield Museum of Fine Arts—To May 25: Hamilton Easter Field Collection.

WILLIAMSTOWN, MASS.
Lawrence Art Museum—To May 25: Prints from Lessing J. Rosenwald collection (C. A. A.).

WELLESLEY, MASS.
Farnsworth Museum—To June 1: Paintings by Agnes A. Abbot.

WORCESTER, MASS.
Worcester Art Museum—To May 19: Chinese art of the 18th century.

DETROIT, MICH.
Detroit Institute of Arts—May: 4th annual photographic salons.

GRAND RAPIDS, MICH.
Grand Rapids Art Association—May: Non-jury show by artists of Grand Rapids and vicinity.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—To June 15: Engravings and woodcuts by Dürer; 18th century Chinese water colors; sculpture by Warren T. Mosman.

ST. LOUIS, MO.
City Art Museum—To June 12: Paintings by artists of St. Louis and vicinity.

CAMDEN, N. J.
Wilson High School—To May 25: International Scholastic exhibition (A. F. A.).

MONTCLAIR, N. J.
Montclair Art Museum—To May 19: Rotary exhibition of Society of American etchers. May: Photographs by Walter M. Westervelt. May 26-June 20: Modern paintings.

NEWARK, N. J.
Newark Museum—May: The Mayan Indian. To June 23: 150th anniversary exhibition of John James Audubon.

TRENTON, N. J.
New Jersey State Museum—To June 16: Drawings by children under Van Deering Perrine.

MANCHESTER, N. H.
Currier Gallery of Art—May: Oils by John Noble; wood engravings by Winslow Homer; Guatemalan textiles and costumes; sculpture.

SANTE FE, N. M.
Museum of New Mexico—May: Paintings by students of U. S. Indian school; etchings by Gene Kloss.

BROOKLYN, N. Y.
Brooklyn Museum—To June 16: Oils by Brooklyn artists. To June 23: Japanese prints, plates of flowers and prints. Summer: Modern sculpture. Grant Studios—May: Children's art work. Towers Hotel—To May 25: Exhibition by Brooklyn Painters and Sculptors.

BUFFALO, N. Y.
Albright Art Gallery—May-June: Work by students of the School of Line Arts.

ELMIRA, N. Y.
Arnot Art Gallery—May: Mid-Western water color exhibition (A. F. A.); oils by Garber and Folinsbee.

NEW ROCHELLE, N. Y.
Public Library—To May 18: 16th annual show of paintings. To June 8: Illustrator's show.

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. at 82nd)—To June 9: Portraits owned by original members of the Society of the Cincinnati; memorial exhibition of stoneware by Charles F. Binns. To Sept. 1: Prints by Hogarth. To Sept. 15: Oriental rugs and textiles. Academy of Allied Arts (349 West 86th)—To May 18: Annual Spring salon. Argent Galleries (42 West 57th)—To July 1: Summer exhibition of National Association of Women Painters and Sculptors. American Art Association-Anderson Galleries (30 East 57th)—May: Salons of America. American Fine Arts Building (215 West 57th)—May: Allied Artists of America. Frans Buffa & Sons (58 West 57th)—Paintings by Singer, Dearth, Griffin and Dooyewaard. Florence Cane School of Art (R.C.A. Building, Rockefeller Center)—To June 15: Student's work. Leonard Clayton Galleries (108 East 57th)—May: Water colors and etchings by Grant Reynard. Contemporary Arts (41 West 54th)—To May 18: Work by Emory Ladanyi. May 20-June 1: Work by Gerard Hordyk. Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of antiquities. Delphic Studios (724 Fifth Ave.)—To May 20: Membership exhibition Chicago Society of Artists. Downtown Gallery (113 West 13th)—To June 15: \$100 Show by American painters and sculptors. Ferargil Gallery (63 East 57th)—To May 20: Paintings by R. Sloan Bredin. To June 10: Collection of American paintings. French & Co. (210 East 57th)—Permanent exhibition of antiquities. Gallery for French Art (Maison Francaise, Rockefeller Center)—May: "Famous Women of French History." Gallery Secession (49 West 12th)—To June 3: Louise Schanker and group of American expressionists. Grand Central Art Galleries (15 Vanderbilt Ave.)—To May 18: Flower paintings by Eulabee Dix; Prix de Rome competition. (Fifth Ave. Galleries)—To May 18: Portraits by John Lavalle. Pascal M. Gatterdam (925 Seventh Ave.)—To May 25: Mexican water colors by Adam C. Maurer. Grant Gallery (9 East 57th)—To May 25: Paintings by Alice Tilton Gardin. Marie Harriman Gallery (61 East 57th)—Summer: Group of Americans. Jacob Hirsch (30 West 54th)—Permanent exhibition of antiquities. Frederick Keppel & Co. (16 East 57th)—To May 20: Etchings by Heintzelman. Kleemann Galleries (38 East 57th)—May: Lithographs by Childe Hassam; paintings by Americans. M. Knoedler & Co. (14 East 57th)—To May 18: Paintings of New Mexico by Ralph Flint. La Salle Gallery (3105 Broadway)—May 20-June 4: Group exhibition. John Levy (1 East 57th)—May: Old Masters. Julien Levy (602 Madison Ave.)—May: Drawings by Jean Cocteau; etchings by Bernard Sanders. Macbeth Gallery (11 East 57th)—Summer: Oils, water colors and prints. Guy E. Mayer (578 Madison Ave.)—To May 18: Drypoints and etchings by Louis C. Rosenberg. Pierre Matisse (51 East 57th)—May: Paintings by Andre Masson. Metropolitan Galleries (730 Fifth Ave.)—May: Paintings by Old and Modern Masters. Milch Galleries (108 West 57th)—To July 1: Paintings by contemporary Americans. Montross Gallery (785 Fifth Ave.)—To May 25: Group of artists working under Arthur Schwieder. Morton Galleries (130 West 57th)—May: Contemporary paintings. Museum of the City of New York (Fifth Ave. at 103rd)—May: Early New York history. Museum of Irish Art (Park Ave. at 57th)—May: Paintings by Power O'Malley. Museum of Modern Art (11 West 53rd)—Summer: Permanent collection. National Arts Club (119 East 19th)—To Oct. 1: Permanent collection. New York School of Applied Design for Women (160 Lexington Ave.)—To May 24: Student exhibition. New York School of Fine and Applied Art (239 Broadway)—To May 20: Student exhibition. Pen & Brush Club (18 East 10th)—To Oct. 1: Members exhibition. Reinhardt Gallery (730 Fifth Ave.)—May: Old Masters; French-American contemporaries. Salmagundi Club (47 Fifth Ave.)—To Sept. 30: Members exhibition. Jacques Seligmann & Co. (3 East 51st)—To May 18: An American group. May 21-June 8: Portraits by Maria de Kammerer. Schultheis Galleries (142 Fulton St.)—Permanent exhibition of art works. E. & A. Silberman (32 East 57th)—Old Masters. Sixtieth Street Gallery (138 East 60th)—May: Modern paintings. Marie Sterner (9 East 57th)—May: Portraits of children; water colors. Uptown Gallery (249 West End Ave.)—To June 15: Seventeen madonnas. Howard Young Galleries (677 Fifth Ave.)—18th century masters.

[Continued on page 23]

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

"Secretary of Arts"

The growing art consciousness of America is recognized and symbolized by House Joint Resolution 220, now pending in Congress, which would establish a new department in the government, to be known as the Department of Science, Art and Literature, whose Secretary would be a member of the President's cabinet, and which would have an Under Secretary of Science, an Under Secretary of Art and an Under Secretary of Literature. Art, of course, would comprehend not only painting, sculpture and the so-called applied arts, but also music, dancing, etc.

The Art Digest welcomes this effort of recognition of the arts, and it strongly endorses the resolution. There will be shoals to be avoided, such as the danger of "official art," but the possible benefits can be colossal. Such a department properly functioning at Washington can be of incalculable benefit in sponsoring art recognition and art understanding and, by that token, improving the condition of artists. It may not have anything to do with the birth of Michelangelos and Rembrandts, but it can raise greatly the cultural standards of the American people.

Some of the "whereas" paragraphs leading up to the enacting clause of the reso-

lution are inspiring. For instance: "Progress in science, art and literature in all their forms, by the people of the United States, especially in the last few decades, has been made with such enlargement of scope and with such strides that American cultural development has reached such a dignified and stable stage as to warrant the creation and establishment of a new department of the government," etc.

And this one: "Whereas, in the opinion of the best informed men and women of the United States 'man shall not live by bread alone' and that there is more to life and living than the solely material things of existence, and that visions, 'without which the people perish,' and ideals and thought and action thereon are as essential to the promotion of the general welfare of the people as are the things of substance, and

"Whereas, visions and ideals are practically expressed through the medium of art in painting and its allied forms, sculpture, architecture, the drama, and play in their various forms and through literature; . . . and . . .

"Whereas, as the ancient Grecians made beautiful the most common articles of daily use, so in the last two decades the American people have demanded the ap-

plication of art; that is, art in its sense of beautification, to the most common articles of their daily use, and the old and ugly forms of utilities have been discarded for new structures, constantly being improved, that at least partly satisfy the growing artistic consciousness of the American people;" etc.

The resolution was written by Representative William I. Sirovich of New York, who seems to be, with Edward Bruce, the champion of art and cultural interests in Washington. Mr. Sirovich is chairman of the Committee on Patents of the House, which, by one of the queer quirks of government, is the committee to which cultural matters such as this are referred. This committee held a hearing on the resolution, extending through five days, an account of which will be found elsewhere in The Art Digest. No mention will be found in the news article of what the sculptor, Gutzon Borglum, told the committee. That has been reserved for this editorial. The editor believes that Borglum is a fine sculptor, although he deprecates his obsession for defacing perfectly good mountains. However, the editor thinks that Borglum is a greater orator than he is a sculptor or a beauty doctor for granite protuberances. Gutzon Borglum in oratory is of the ex-



BASS FISHING, FLORIDA WINSLOW HOMER

Water Colors and Pastels provide an art expression beautifully adapted to use in small or informal rooms.

The carefully selected group now on exhibition, will be found of special interest both to collectors and general home-owners.

Prices are moderate.

Benson
Blum
Brackman
Brockman
Cady
Davies

Ennis
Frieske
Gill
Hassam
Henri
Homer
Lever

Lintott
Luk
Meyer
Prendergast
Schweitzer
Taylor

A REMINDER:

Our new Consultant Service is proving practical and helpful to home-owners as well as to collectors.

By a frank interchange of ideas, we are finding the right pictures for special places in private homes, as elements in fine decoration.

Also, we have been commissioned by a number of Collectors and Museums to seek out special paintings and prints needed to complete certain departments in their collections.

In both of these services, we act in a confidential capacity, and on a special financial basis, mutually satisfactory.

We invite your inquiries, regardless of your immediate purchasing plans.

MACBETH GALLERY

ESTABLISHED 1892

11 EAST 57th STREET

NEW YORK CITY

THE MODERN MOVEMENT IN PAINTING

By T. W. Earp

A new book including an important text by an author who has known the artists personally, and 16 new mounted color plates reproduced with perfect accuracy from . . .

DERAIN	VAN GOGH	CEZANNE
SEURAT	BRAQUE	PICASSO
MATISSE	ROY	ROUSSEAU
ROUAULT	RENOIR	SOUTINE
CHAGALL	UTRILLO	MODIGLIANI

A book completely unrivalled in color, interest and value.
Paper, \$3.50 — Cloth, \$4.50

At your bookseller or

THE STUDIO PUBLICATIONS, INC.
381 Fourth Avenue New York

JACOB HIRSCH

ANTIQUITIES &
NUMISMATICS, INC.

30 West 54th Street, New York

OLD COINS AND MEDALS

Works of Art

EGYPTIAN - GREEK
ROMAN - MEDIAEVAL
and RENAISSANCE

ARS CLASSICA, S. A.
31, Quai du Mont Blanc
GENEVA
SWITZERLAND

FERARGIL

F. NEWLIN PRICE, *President*

63 East Fifty-Seventh St.

NEW YORK

W. L. EHRRICH
of the former
Ehrich Galleries

B. M. NEWHOUSE
of the former
Newhouse Galleries

Ehrich - Newhouse

Incorporated

Paintings

578 MADISON AVE. AT 57TH STREET
NEW YORK

Pierre Matisse

MODERN
FRENCH

Madison Ave. and 57th Street
Fuller Building, New York

THE ART DIGEST presents without bias the
art news and opinion of the world. Subscription,
\$3.00 per year.

pressive school of Theodore Roosevelt.

"Our gods," Borglum told the committee, "—money, power, government, war— all fall away, and with their votaries disappear, ages before time destroys the record man makes of the experiences of his soul. . . . The fine arts are the language the genius of man has invented through his struggle out of the earth into his nest of leaves, out of his nest of leaves into a golden chair, and from imperfect understanding of his own soul hunger into his final dream of heaven; this all wrought in mediums that express each mood best, as he suffers and grows, working out of the chrysalis of unconscious form into warm life, where consciousness awakes."

He uttered this warning: "Speaking after the manner of statesmen and not as a politician, may I suggest that there is no office that our government can conceive or create that will require so nice an adjustment of its functions as a Department of Arts. Just what it may do— how it may do it— what it proposes and how far it can function outside the routine of political administration and enter the true field of creative effort, without injury to the tender shoots of growing consciousness that appear wherever the human soul stirs, is a problem that requires gifts—ability, understanding—which few men have the genius or ripened maturity to possess."

And this blaze of advice: "America has a larger population of unregistered dreamers of great, of greater and more beautiful lives that might be lived usefully if given a chance, under sound leadership, than all Europe put together. Ours is a population made up of the soul-hungry of civilization from everywhere. 'Jay-Gould-ism,' 'holding companies,' worship of the golden calf, intervened and we became a nation of throwbacks, shopkeepers, whose sole wants are purchasable by pound or yard. We can never rid ourselves of these parasites; they are always with us, but they must cease directing our course or we perish. . . . Build your Department of Science, Art and Literature; make it a conservatory to foster the genius of the land. . . .

"In trying to uncover and find an opening into the submerged heart of America, I would not attempt to foster art; I would spend millions in hundreds in getting into the 'grass roots' in a still hunt for the cultural outcroppings that try, and today die, unaided everywhere in our beloved land. I would send out the call in no uncertain terms; I would go into the country where dreamers are born, who know, who live and travel alone. Genius protects itself with space—does not thrive on the time-worn yoke of other men's opinions, 'Heroes are not suckled on sweets,'—they are the companions of the moon, the stars, heaven their playground; they love storms, lightning; a destroyed giant in the forest is like a murdered

[Continued on page 10]

THE ART DIGEST is published by The Art Digest, Inc.: Peyton Boswell, President; Joseph Luyber, Secretary; Peyton Boswell, Jr., Treasurer. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Associate Editor, Peyton Boswell, Jr.; Assistant Editor, Helen Boswell; Business Manager, Joseph Luyber; Circulation Manager, Alice McCarthy. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 the year; Canada, \$4.20; Foreign, \$5.40; single copies, 25 cents. Editorial and Advertising Office, 116 East 50th St., New York, N. Y. Telephone: VOLUNTEER 5-3571. Volume IX, Number 16, 15th May, 1935.

RAINS GALLERIES

(Rains Auction Rooms, Inc.)
12-14 East 49th St., New York

NOTABLE PAINTINGS OF
AMERICANA

the collection of the late

W. F. HAMMOND, ESQ.

BROOKLYN, N. Y.

PUBLIC SALE

Thursday Evening, May 23 at 8:30

Master Prints

GRAPHIC ARTS

MATISSE, PICASSO, RENOIR
& OTHERS

PUBLIC SALE

Wednesday Evening, May 22 at 8:30
EXHIBITIONS: SATURDAY, MAY 18
Until time of sale (Sunday 2 to 5)

Sales Conducted by

MR. E. HAROLD L. THOMPSON

DURAND - RUEL

12 East Fifty-seventh Street
NEW YORK

XIX and XX Century

French Paintings

PARIS

37 Avenue de Friedland

RALPH M. CHAIT GALLERIES

EARLY CHINESE ART

600 Madison Ave. New York City
(at 57th Street)

WATER COLORS & OILS
GROUP SHOW

During May

Morton Galleries

130 West 57th Street New York

EXHIBITION OF PAINTINGS

by a group of

NEW YORK ARTISTS

May 13 to 25

MONTROSS GALLERY

785 Fifth Avenue, New York

ARGENT
GALLERIES
42 W 52nd Street

May 13

to

Oct. 1

SUMMER EXHIBITION

National Association of
Women Painters and Sculptors

The ART DIGEST

General Offices:
116 East 59th St.

Combined with THE ARGUS of San Francisco
A COMPENDIUM OF THE ART NEWS AND OPINION OF THE WORLD

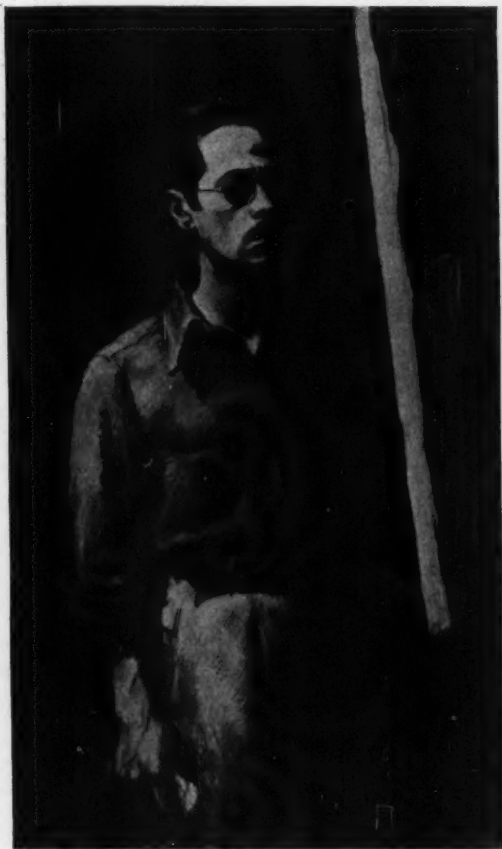
20 Issues
Per Year \$3

Volume IX

New York, N. Y., 15th May, 1935

No. 16

Salons of America Loses "Miles of Art" in Annual Exhibition



"Self Portrait," by Eugene Payor.



"Mother and Child," by Warren Cheney.

Last year the Salons of America was responsible for New York's biggest exhibition, popularly dubbed "five miles of art," at Rockefeller Center, but this year it has receded to its usual proportion of about 251 catalogued works. That mammoth affair, however, was a never-to-be-forgotten event, and will go down in art history as being as characteristic of the American spirit as miniature golf, jig-saw puzzles, amateur hours, and other fads that have caught fire among the American people. Founded in 1922 essentially as a medium of protest by Hamilton Easter Field, the banner of the Salons of America is still inscribed with: "No jury, no prizes, no awards."

The idea, explains Arnold Friedman in the catalogue, is "neither original or unique. It was suggested by the Société des Indépendants of Paris, the second oldest in France, nearly three-quarters of a century ago, and later by the Independents in America, from which the Salons of America broke away and which has contributed largely to making the 'man in the street' art-conscious." However, this year two summer scholarships are offered in connection with the exhibit and will be awarded Saturday, May 18, before the close of the exhibition on May 25. One offers six weeks' tuition at the

Ogunquit (Me.) School of Art, and the other a month at the Woodstock (N. Y.) School of Painting. Bernard Karfiol and William von Schlegell are instructors in painting and drawing at the Ogunquit School and Robert Laurent in sculpture, all being connected with the Salons. Judson Smith is director of the Woodstock School, and the instructors, including Smith, are Konrad Crämer, Yasuo Kuniyoshi, Henry Mattson and Charles Rosen.

In this 13th annual exhibition it is evident

Sunset and Sunrise

James Swinnerton for many years has faithfully recorded the atmosphere, light and forms of the desert seen at all hours of the day. Recently, writes Arthur Millier of the Los Angeles Times, he made a discovery. As surely as he paints a picture of sunrise or sunset, it will be sold.

Evidently, reasons Swinnerton, there is something in these times of the day which touches people more deeply than the noonday sun. They are brief pauses, always full of surprise, between the more accustomed stretches of day and night. "The very brevity of their colors," says Mr. Millier, "allies them with our dreams of beauty."

that the Salons is still an artists' organization, providing an annual opportunity for the members, on paying a nominal fee, to exhibit their works. There are some meritorious exhibits by established artists who are active in the organization, like Wood Gaylor, president; Robert Laurent, vice-president; Yasuo Kuniyoshi, corresponding secretary and Emil Ganso, recording secretary; but there are also some curiosities as well as some popular subject matter. The Dionne quintuplets are represented and a portrait of Washington is made up of what looks like small pieces of a parquet floor.

"Most of the contributing artists and sculptors," writes Edward Alden Jewell in the New York Times, "have employed customary materials, although such decorum does not necessarily prevent the result being very strange or sometimes pretty dreadful. There are excellent things and there are admirable, courageous failures, but all too often the work seems amateurish and of mediocre quality. . . . The account here given does not exhaust the quota of worth-while material, yet may serve, at this writing, to suggest the sort of work that stands clear of the prevailing flood of 'primitives,' chromos, calendar idyls, modern French dirivations and febrile rubbish."

Pach, Fighter for Modernism, Holds Exhibit



"Magda." A Fresco by Walter Pach.

Frescoes by Walter Pach, vigorous fighter for the cause of modern art with tongue and pen, will make up the artist's exhibition at the Knoedler Galleries, New York, from May 20 to June 1, along with 26 water colors. Besides the portrait study of Magda Pach, present secretary of the Society of Independent Artists, which is representative of Pach's portrait work in fresco, there will also be a mural on view, destined to hang in the main entrance of the College of the City of New York. It is the gift of the members of the class of 1903, of which Bernard A. Deutsch, president of the Board of Alderman, is president.

The motto of the college, "Respice—Adspice—Prospice," is interpreted by Pach in the use of three classical female figures. The panel illustrating "Respice," or "Look Backwards," retells the story of the great periods of Egypt, Greece, the Gothic Lands, and those of the Renaissance. Already of the past, the old building of the college, at Lexington Ave. and 23rd Street, saw a line of soldiers go from it to the Civil War, which is evoked by the memory of the battle of Gettysburg, one of whose fighters was General Alexander S. Webb, president of the college from 1869 to 1902.

He had been second in command on the field which saw the decisive victory of the Civil War. Against this background Pach has depicted Lincoln freeing the slaves.

In the central panel of "Adspice," or "Look about us," the college gives to its youth with one hand and, with the other, receives from its graduates the harvest it has sown, in the form of learning, prosperity, the arts, law, science and architecture. The third panel, "Prospice," or "Look forward," visualizes the future and the freeing of man by education.

As one of the organizers of the famous Armory Show of 1913, Pach is on the honor roll of pioneer American Modernism. His father, whose firm is still in existence after 70 years, was the photographer of the Metropolitan Museum from its founding in 1870. From childhood Walter Pach has been in contact with the Museum and received advice about art from George H. Story, the curator of paintings of the Metropolitan, who set him to copying the drawings of old masters. Pach's connection with leading modern artists, through his writings and activities, comprehended the friendship of Rodin, Monet, Renoir, Redon and, among the younger men, Matisse, Picasso, Villon, Derain, Dufy and Brancusi. On his re-

San Diego's Fair

When the California-Pacific International Exposition opens at Balboa Park in San Diego on May 29 not the least attraction will be the art exhibit. The million dollar permanent collection of the Fine Arts Society of San Diego forms the nucleus of the art section, to be augmented by representative work from many lands, with special emphasis on the arts and crafts of the Southwest.

Gems from numerous collections will be on view during the Exposition—among the old masters a Peter Paul Rubens, "Holy Family," and a Lucas Cranach, "Saxon Courtier," painted on a wood panel "four hundred years old but so wonderfully preserved as to belie its antiquity," according to Los Angeles *Saturday Night*. A Gobelin tapestry done in 1682 by order of Louis XIV of France is termed "as fine a tapestry as ever created."

The Spanish group will be particularly strong with El Greco's "St. Francis of Assisi" as its high light. Other canvases will be Zuloaga's "Antonia," Murillo's "Penitent Magdalene" and Sorolla's "El Principe." French work will include Nattier's "Louis XV and Madame de Bourbon Conti," a Corot landscape of 1872, Gustave Courbet's "Silent Pool," and examples by Matisse.

Coming down toward contemporary times, the Exposition will show a Winslow Homer seascape, Robert Henri's "Bernadita," and work by George Bellows and George Luks. Special prominence in the contemporary selections will be accorded artists of the Far West. Nor have the super-realists been overlooked. Helen Lundeberry and Lucien Labaudt will supervise this section.

Oriental art will be represented by objects from China, Japan, India, Persia and Turkey. One notable work is a Chinese landscape by Liu Sung Bien, to whose genius the Emperor Ning-Tsung paid tribute.

Balboa Park with its 14,000 acres will constitute the setting for the California-Pacific International Exposition. Many of the buildings were erected in sixteenth century Spanish style for the previous exposition which celebrated the completion of the Panama Canal.

THE ART DIGEST will feature the Exposition's art exhibit in its June 1st issue, which will contain several descriptive articles together with numerous reproductions.

Sales by the Independents

Despite the usual "comic strip" attitude of the average news writer, the Society of Independent Artists in its annual steadfastly clings to its mission of giving artists, unknown as well as established, the opportunity of presenting their work before the public. The great bulk of the exhibitors give the best that is in them, but the great bulk of the visitors, encouraged by the "Roman holiday" attitude of the press, come for amusement—but here and there appears someone bent on picking out works of real merit. Such was the case with the 1935 Independents' exhibition, just closed, which saw the sale of 11 paintings.

According to Mrs. Magda F. Pach, secretary of the society, the highest price paid was \$350 for a landscape, "Church in Topsfield, Mass." by William Meyerowitz. Other prices ranged as low as \$10.

turn to America he became even more active in critical work, trying to get the American public to see that the great art of the past continues with the great art of today. Pach was also instrumental in bringing over the earliest Matisse, Cézannes and other moderns.

Art and Nation

News from Washington continues to carry vast significance for the American art world. At present, the establishment of a Department of Science, Art and Literature is being debated by the House of Representatives' Committee on Patents. The *Bulletin* containing the proceedings of the preliminary hearing on this subject has just come to THE ART DIGEST. In it the testimony of Edward Bruce, special assistant to the Director of Procurement of the Treasury Department, plays a prominent part. Mr. Bruce, who is in favor of a department which would concentrate entirely on developing the cultural interests of the American people, raised several interesting points, at one time stressing the fact that the government is taking so much "easy money" from the rich in the form of income taxes that the private patronage of art is being injured. The following testimony along this line is reprinted from the *Bulletin*:

Representative Dunn: "What prospects have the young artists today in the United States?"

Mr. Bruce: "That is rather a serious question. We have to face the issue in this country that the government is taking away from the people the money which normally would go for expenditure in art. By and large, the expenditure for art and cultural things is the surplus money of the people. With these high income taxes that are taking the easy money people have, which they would spend for such things, the Government is taking away the private patronage of art. I think they have to consider that in connection with their obligation to the cultural activities in this country."

Representative Daly: "My observation has been that most of these men who now pay immense income taxes, that spent the money in art before they had to pay the taxes, did little to cultivate art in the United States. My recollection is that they went to Europe and bought a whole lot of pictures over there and encouraged European artists. They would build a private collection of their own in a philanthropic spirit, if you will, and deposit them in some museum. But I do not see myself where that encouraged at all the artist here. It gave him no field. They did not buy. I noticed a short time ago where Mr. Mellon was reputed to have spent—I do not know how much, a million and a half or possibly more—for one particular painting from Europe; but I have not read anything about Mr. Mellon or any other of these art connoisseurs buying American paintings or encouraging American artists or devoting the money they now pay to the Government for income taxes to the establishment of institutions that would cultivate and encourage art. They might have done it, but I do not recall it."

Mr. Bruce: "There are a number of instances where they have done it and done it splendidly. For instance, the Whitney Museum in New York, which was organized by the Whitney family, is devoted entirely to the purchase of contemporary American pictures. They have spent millions of dollars on it. They have a show every year, and they buy \$20,000 of pictures at that show. There are a number of movements of that kind. It is almost inevitable in a new country that the first movement is to buy the established works of art from the Old World. It kind of gives a cultural background, which is part of the game."

Representative Daly: "How long is it going to take for this country to grow up? I hear so much about the infant industries of this

Appreciation for Salvator Rosa, "Decadent"



"Soldiers on a Rocky Coast," by Salvator Rosa.

Salvator Rosa, whose "Soldiers on a Rocky Coast" has been acquired by the Metropolitan Museum through the Curtis Fund, belonged to what has been termed the Italian "decadence." Although he attained great success during his lifetime, climbing "from rags to riches" in the best Horatio Alger tradition, and his popularity steadily increased through the 18th and into the 19th century, Salvator made little lasting impression upon the course of art. "But," writes Louise Burroughs in the museum's *Bulletin*, "his beautiful landscapes, sparkling with movement, skillful in execution, harmonious in expression, remain—tangible proofs of his genius." In "Soldiers on a Rocky Coast" can be seen "Salvator's lively treatment of rocks, trees, and earth, his characteristic lighting—concentrated and usually gathered to one side of the canvas as in this picture—his spontaneous drawing of the figures, and above all the rich imagination and the sensitive response to nature which were the well-spring of his art."

Coming to Rome at the age of twenty, just when Poussin and Claude were achieving their great success there, Salvator Rosa followed the

general movement of divorcing landscape from figure painting—it was not until the two Frenchmen began working in Rome that landscape gained its real importance as a separate branch of painting. However, writes Miss Burroughs, Salvator's "development was independent and he was the first to paint romantic views, adding to the faithful depiction of nature the excitement of the elements in angry moods—torn and stormy skies and wind-whipped seas. He chose, too, romantic spots—lonely coasts or remote mountain regions—and he peopled them with bandits and soldiers as wild in aspect as the scenes."

Salvator won distinction as an actor, a poet and a musician as well as a painter. But gifted as he was in other arts, says Miss Burroughs, "it is as a painter that Salvator achieved his most lasting claim to fame; and, although he himself yearned to impress the world with a great historical or religious masterpiece and pretended to despise his landscapes, it is the latter which had the greatest popularity during his life and which have been most valued since his death as the real essence of his genius."

country and its being a new country. We are one-hundred-and-seventy-odd years old. I do not know whether we ought to have achieved maturity by this time or not. When are we going to get to the position where we can establish things, organize things, and encourage genius in this country?"

Mr. Bruce: "I think we have had an inferior complex about our cultural possibilities. When it comes to making an automobile we are cocky as the devil, but when it comes to a picture we think nothing is good except what comes from Europe."

Representative Daly: "Do you think the establishment of such a department as is contemplated here would go a long way toward rectifying that?"

Mr. Bruce: "I do."

Another point which Mr. Bruce brought to the attention of the committee was that while the United States government is just beginning to take an active interest in art, under

the Roosevelt administration, France has for years been appropriating as much as 116,000,000 francs annually for art activities, including the purchase of art by living artists and the marketing of French art abroad.

Thieme to Conduct School

Anthony Thieme will conduct the new Summer School of Art at Rockport, Mass., from July to September. Noted for his scenes of docks and boats, Mr. Thieme works in the presence of his students, in addition to giving them individual criticisms and suggestions. Outdoor painting in oil, landscape in water color, marine and figure painting, pencil drawing and sketching, etching, lithography and drypoint may be studied. A student exhibition will be held at the close of the session.

Since the "discovery" of Rockport by Winslow Homer, Jonas Lie and Frank Duveneck, artists have been appreciative of the abundant material in this district.

100 Prints by Forain in New York Exhibition



"La Sortie de l'audience," by Forain.

In the Knoedler Galleries, New York, an exhibition of 100 etchings, dry points and lithographs by Jean-Louis Forain is being held until May 24. Conceded to be one of the greatest draughtsmen in modern times, Forain, who died in 1931, continued the work begun by Daumier under the Second Empire. His scathing bitterness is as clearly derived from Daumier as his pictorial style can be traced to Manet and Degas. Even the name of Forain brings to mind the image of a humorist, a master of cynical and searing caricature, a ruthless critic of political and social shortcomings, pitiless foe of the loafer, the sensualist, and the German Jew financier.

Campbell Dodgson, dean of print experts, whose name stands foremost wherever print collectors of the English race gather together, deems Forain one of the greatest masters in the graphic arts. In excelling in literary composition, Forain gives a marvelous picture of contemporary events in the 1890's, according to Mr. Dodgson, who considers Forain's drawings to be of vast importance. "They bear witness," he wrote in the *Print Collector's Quarterly*, "to Forain's astonishing draughtsmanship, to his keen eye and faultless memory, and to the sureness of hand with which he dashes off his rapid records of the facts with which memory is stored. The precision and expressiveness of his outline, the vivacity of the faces of his ballet dancers and cocottes, his Hebrews and their aristocratic associates, his clerks and lackeys, the skill with which he suggests all of a background that is needed

to explain the setting of the incident depicted are simply beyond praise."

At the time of Forain's debut as an etcher he was only 21 and had just got through with military service. But this period of etching, Mr. Dodgson points out, has no comparison with what followed in later years. "The little scenes of vulgar Parisian life on the boulevards, in the cafés and bars, of which his early work in great part consists, have not much to interest or charm the collector," continues Mr. Dodgson. "If Forain had stopped short in 1886 and never handled the etching point again, he could not have claimed a place among the masters of the art. What actually happened is probably without parallel in the history of etching. After a long pause in which lithography was his ruling passion, and the production of satirical cartoons went on with the rapidity and success of which I have already spoken, Forain took up the copperplate and needle again in December, 1908, and worked with such speed and unremitting zeal that in less than two years, by September, 1910, he had produced the whole of the astonishing series of 94 etchings. But it is not only the number of etchings that is surprising. Their quality and technical excellence far surpasses anything that the etched work of the early period could have prepared us to expect. Profiting by the experience his eye and hand had gained in all these years of rapid, eager work in other mediums, Forain suddenly revealed himself as one of the greatest etchers of the world."

Despite the fact that the French master

All Over Town

The Capital City has established a precedent in its First Annual Greater Washington Artists Exhibition which was inaugurated in nine department stores simultaneously where the 1,500 entries will remain on view through May 22. Countless visitors are viewing the exhibitions and numerous sales are reported already.

Co-operating with the Washington Post Arts Division and the District of Columbia Federation of Women's Clubs, Mrs. Samuel A. Swiggett, chairman, the stores each offered a \$100 purchase prize. Their choices are displayed, together with other prize winning entries and their portion of the whole collection. The presentation of prizes proved a drawing card, each of the stores being crowded when the event took place. Announcements of the exhibition were carried as a part of store advertising, ranging from formal statements to the admonition "Don't miss this fascinating tableau of art works!"

Ernest Lawson awarded the prizes as follows: Oil painting: first, "Struthers Corner" by Bernice Cross; second, "The Fireworks" by Eben F. Comins; third, "Decoys" by Reeves Euler. Water color: first, "Chickens" by Robert Franklin Gates; second, "Church on the Hill" by Roy Clark; third, "Pyrenees" by Catherine Hammond. Sculpture: first, "Eric" by Carl C. Mose; second, "Head of Negro" by Eleanor Corby. Portraits: first, "Self Portrait" by Karl Glockner. Black and whites: first, "Experience Meeting" by Prentiss Taylor; second, "Power House" by Weston Morley.

Purchase prizes were as follows: Julius Garfinckel & Co., "Flowers" by Sarah Baker; Hecht Co., "Ducks in Winter, Rock Creek" by Benson B. Moore; Frank R. Jelleff, Inc., "Barber Shop" by Beulah Weaver; S. Kann Sons Co., "Old Indian Beggar" by Alexis Many; Lansburgh & Bro., "Rue Blomet, Paris" by Alan Page Flavell; W. B. Moses & Sons, "Vermont" by Edgar Nye; Palais Royal, "The Farmhouse" by Sarah Jane Blakeslee; W. & J. Sloan, "Freight Cars" by Roland Lyon; Woodward & Lothrop, "The Black Fan" by Catharine P. Melton.

was influenced by others and is sometimes called "a Degas pushed on to caricature," his etched line is like that of no other artist and his style is so personal that no school could be founded around his work. Mr. Dodgson explains his technique as being "so complicated by twists and zigzags, crossings and tangles, that it seems almost a miracle that any recognizable form should emerge out of apparent chaos. But it does. These networks and zigzags are not so casual as the novice may think them. They are the work of a master hand, very sure of the effect it intends to produce, however unusual or even eccentric we may think the means employed."

Like Daumier, Forain was keenly interested in the law courts and those who frequent them. Life in its rawness and misery is revealed in these passing events which he records; the prisoner in the dock, the contrast between the widow and orphan and the keen, hawk-like bearing of the lawyer, who depended on their misfortunes, appealed to Forain. He was completely absorbed in the study of man, in action or repose. In 1909 he suddenly became a very Saul among the prophets, choosing for subject some of the most touching incidents in the Gospel story. These etchings are not mystical or dogmatic, but full of human interest, dramatic and arresting. In the choice Forain may have been influenced by Rembrandt, whose work in facsimile lined the walls of his studio.

From 1365

Buffalo's Albright Art Gallery has just acquired two fragments from an "Annunciation" by Giovanni del Biondo, exceptionally rare and interesting examples of trecento Florentine painting. Formerly in an English and later in an American private collection, they were purchased from Richard Ederheimer of New York through the Clifton Picture Fund and the Elizabeth H. Gates Fund. One panel depicts the figure of the Angel of the Annunciation at slightly less than three-quarters length, making a gesture of command which is superb in its expression of restrained power. The other shows the Virgin, seated, a book in her lap, hands crossed over her breast, receiving the fateful announcement in an attitude of humility and reverent awe.

Giovanni del Biondo, probably a pupil of Gaddi, was early influenced by the work of Daddi, and later by contact with Andrea Orcagna, Nardo and Jacopo di Cione. Although not listed in "Apollo," he is well represented in American collections—in the Walters Gallery, Baltimore; the Fogg Museum, Cambridge; the Jarves Collection, New Haven; the Maitland F. Griggs and Otto H. Kahn collections, New York; the John G. Johnson Collection, Philadelphia; the Ringling Museum, Sarasota, Fla.; and the Frank C. Smith Collection, Worcester. Particularly striking about Buffalo's panels are the richly tooled design of the haloes, the Gothic eyes of the two figures and the wealth of Byzantine ornamentation.

Until recently there was some disagreement as to the identity of the artist responsible for these panels, although it was quite apparent that they were done by a Florentine strongly imbued with the spirit of Andrea Orcagna (Florentine: active 1344-68). According to Dr. Richard Offner, their painter "is indisputably Giovanni del Biondo at a time when he was still working in the shadows of the Orcagna shop. I think it likely that these panels were painted two or three years after the earliest works by him, published by myself: the four lateral saints on the Santa Croce high altar dated 1363, and the triptych in the Florentine Academy, 'Presentation of Two Saints,' dated 1364." Bernard Berenson agrees with Dr. Offner in saying the Albright panels are "unquestionably by Giovanni del Biondo."

Biondo is usually damned with faint praise in the more popular publications on Italian art; the usual reference to him being "a rather simple and commonplace painter . . . in his earlier and better works he shows a rather close adherence to Orcagnesque types and mode of draping, but he never reaches the plastic form and structure characteristic of Orcagna's own figures."

Walter Gordon of the Albright Art Gallery writes: "These panels should take an important place among the fine Italian paintings in American collections. Only rarely in the 14th century and even more infrequently after that time, has the Annunciation theme been rendered with such greatness of spirit as is found in these paintings. There is none of the triviality seen in much Florentine work when the influence of Orcagna had become diluted into surface mannerisms by smaller men. The majestic gesture of the Angel, rendered by absolutely unbroken lines, coupled with the intense facial expression, produces an effect that is deeply moving. The Virgin panel conveys an extraordinary impression of spirituality, accomplished chiefly through the lovely, haunting facial expression with its complex combination of reverence, resignation, and restrained realization of the import of the Angel's message."

Loss of Sculptor's Cast Provokes Lawsuit



"Pregnant Madonna," by
Atanas Katchamakoff.

A case which will set a precedent for all American sculptors is comprehended in the action of Atanas Katchamakoff, well-known Bulgarian-American sculptor, who is appealing from Federal Bankruptcy Referee Rupert B. Turnbull's award of \$100 damages in his suit at Los Angeles against the estate of Fred E. Keeler, owner of a bronze foundry now in receivership. The estate is being sued for \$4,000 as partial compensation for the loss or destruction of the original cast of Katchamakoff's "Pregnant Madonna," two bronzes of which have been acquired at \$600 each by prominent western collectors—Mrs. Leslie Maitland and Mrs. Milton Getz.

The decision, based primarily on the testimony of a maker of aluminum aeroplane parts who stated that any metal object could be recast to within one-ten-thousandth (.0001) of an inch of its original proportions, provoked a battery of indignation from artists and art experts. "A criminal with a dozen murders to his credit has a far better standing in court than has a harmless Madonna, if it is produced by a modern artist," said Dr. Ernest Tross, art historian and Los Angeles Museum consultant, when told of Referee Turnbull's decision.

"A complete miscarriage of justice, for which the judge cannot be blamed altogether, since the whole world of aesthetics is admittedly strange to him," asserted Merle Armitage, Southern California Regional Director of the Public Works of Art Project. "The decision," Mr. Armitage added, "was evidently based on mathematics and metallurgy, instead of the difference between the aesthetic and monetary value of an original art work and that of a copy of an original. No one but a man interested in and with a knowledge of aesthetics should be allowed to testify in such a case."

Katchamakoff, who several years ago won a \$1,500 first prize in a national sculpture competition in New York, stated that he has already lost \$1,200 in cash since he discovered the foundry's loss or destruction of his cast last August, because he is unable to fill two \$600 orders for the bronze. Dr. Karl M. Bonoff, Los Angeles physician, testified that he had placed an order for the Madonna, and that the artist was unable to fill his order because of loss of the original cast. Miss Caroline Wolfe, a San Francisco collector, also ordered the sculpture. The only existing bronzes are in the possession of Mrs. Maitland and Mrs. Getz, who refuse to permit casts to be made from them. They declare that such casts would be copies rather than originals, and would, therefore, serve no purpose in aiding the sculptor and would damage the patina and possibly the structure of their own bronzes.

Defense Attorney Ben Hunter, who offered the opinion that the Madonna is undoubtedly the product of a degenerate mind, had as his star witness J. Ballenjer, whose experience until two months ago has been as a metallurgist in the casting of aluminum for government aeroplanes. Mr. Ballenjer testified to the effect that a plaster cast could be made from one of the existing bronzes, and built up through a series of further plaster casts to within a minute fraction of its former size. However, he admitted under cross examination of Katchamakoff's attorney, Saul Ruskin, that he had not at any time rebuilt a cast, applying the rules of plaster expansion he described and that the proposed method was a purely theoretical one as far as he knew.

The witnesses who testified for Katchamakoff included Dr. Tross, Merrill Gage, Roger Burnham and Harold Swartz, sculptors; Dr. Bonoff, an art collector; and Guido Nelli, former partner in the Keeler company. Mr. Gage stated that the referee "accepted the theory of a metallurgist who confessed ignorance in the field of art and ignored the absolutely opposite testimony of eminent sculptors and experts."

Referee Turnbull commented in court, after announcing his decision, that the prominent array of expert witnesses had convinced him that Katchamakoff was a fine and famous sculptor, but that Katchamakoff had failed to convince him that the lost cast could not be recreated. However, according to Kay Proctor of the Los Angeles *Post-Record*, "the crux of the argument seemed to center on the accuracy of depicting a Madonna as pregnant."

The appeal will bring Southern California sculptors, under the leadership of Merrill Gage, president of the California Art Club, to Katchamakoff's aid in a body, since the upholding of the Turnbull decision would mean that no sculptor would have effective redress against foundry destruction or loss.

Historical Works Included in Hammond Sale



"The Pioneer's Camp," by George Caleb Bingham.

From the Americana collected by the late W. F. Hammond on exhibition at the Rains Galleries on May 18, prior to sale at auction on May 23, *THE ART DIGEST* reproduces "The Pioneer's Camp" by George Caleb Bingham, who is regaining collector interest.

Among the 112 paintings are landscapes and genre and historical subjects pertaining to American life. Early 19th century portraits represent the quaint but sincere workmanship of itinerant artists. By Charles Willson Peale [1741-1827] there is a portrait of George Washington. Benjamin Franklin is pictured by Charles B. King, and Abraham Lincoln by Thomas Buchanan Read [1882-1872].

Naval scenes are a prominent division of subject matter in the Hammond sale. From the 19th-century are: Charles Guldager's painting of the yacht "Majestic;" T. L. Hornbrook's conception of the "Gallant Attack,"

the American flotilla near New Orleans, 1814; George Thresher's "Battle between the 'Constitution' and the 'Java', 1813;" and "The Britannia Entering Boston harbor" by a contemporary artist.

Also listed are A. B. Frost's, "Pheasant Shooting;" Robert Havell's "View of the Hudson Near Poughkeepsie;" W. J. Bennett's "West Point from Phillipstown;" Samuel A. Hudson's "The Hudson River at Stoney Point;" all 19th century works. Numerous Hudson River School painters are included.

Thomas Birch [1779-1851], is seen in a characteristic vein in "Wintry Landscape." From Samuel Colman, [1832-1920], the sale contains "Fort Lafayette and Lower Bay of New York." Frederic Remington [1861-1909], famous painter of Indian subjects, is represented by "French Half-breed in a Trading Post."

Buys Italian Painting

"After the Bath," a painting by the Italian artist, Carlo Carra, has been presented to the Los Angeles Museum for its permanent collection. This picture was purchased from the Italian Exhibition of Contemporary Paintings which was sent to the United States by the Italian government. It was given by Mrs. Leslie Maitland, Mr. and Mrs. Preston Harrison, Mr. and Mrs. A. Scotti, Count and Countess Thorne-Rider and other friends of the museum.

Dr. William A. Bryan, director of the museum, accepted the painting for the people of Los Angeles and expressed the hope that it would form the nucleus for a collection of modern Italian paintings comparable to the French collection which has been given to the museum by Mr. and Mrs. Preston Harrison.

Kinston, N. C., Holds Exhibition

At Kinston, N. C., local artists cooperated with the Sketch Club, the Art Study Club of Kinston, the public schools and out-of-town artists in assembling an exhibition of Carolina artists' work which was displayed in the education building of the Methodist church.

Connick Shows Windows

Charles J. Connick, Boston craftsman in stained glass, has been exhibiting two windows at his studio prior to their installation. St. Dunstan, who has been revered for centuries as the patron of artists and craftsmen, is to be the central figure in the rose window of the "Art's Bay" at the cathedral of St. John the Divine, New York, surrounded by symbolic figures of the arts and crafts devoted to Christian art.

Contrasting with the sturdy St. Dunstan is a window for the chapel of the Women's Reformatory at Framingham, Mass., in which St. Francis' Canticle to the Sun is symbolized. Brother Sun, Sister Moon and Stars, Brother Wind, Sister Water and the other personifications of the hymn are transcribed in the jewel-like colors which they have inspired.

Greenville's Fine Arts Festival

During the Fine Arts Festival at Greenville, N. C., the Woman's Club arranged an exhibition of paintings, drawings and crafts by North Carolina artists. The Macbeth Gallery of New York sent a collection of paintings and craftwork, also displayed during the festival.

"Secretary of Arts"

[Continued from page 4]

friend to them. They are of the elements and quite as eternal; they immortalized Egypt, Greece, Rome, Italy; they discovered the Western World; they invented the Republic; they began this city we are in [Washington]. . . .

"The job of the Department of Arts is scout, not guide. Find the American spirit and help it to its feet. Make it look up. Tell America she is great, beautiful, wonderful; give her a chance to be all of these and you won't have to tell her to dance and sing and that there is no big black wolf. She will recognize and stop the misuse of material power."

"The 'Dictionary of American Painters, Sculptors and Engravers' says that Gutzon Borglum, born in Idaho in 1867, died in 1918. This manifestly is not true. He is 68 years old and, to use a colloquialism of his own America, is still 'going strong.' The editor of *The Art Digest* salutes him as statesman (friend of T. R.), as thinker, as orator, as sculptor. But not as the carver of mountains, for 'a destroyed mountain is like a murdered friend.' Rubens was painter and diplomat, Courbet an artist and a leader of the Commune, but Borglum has probably made use of more cultural and intellectual functions than any creative artist since Leonardo da Vinci.

So, *The Art Digest* considers it an honor to quote from his oration before Mr. Sirovich and his committee as a sort of peroration to this editorial.

An Outrageous Proposal

The most glaring example of political inconsistency that has appeared in many a day is that afforded by the proposal of members of the board of aldermen in New York to enact a city tax bill that would adversely affect all teachers of painting and sculpture, music, dancing and the drama, even to the extent of making it impossible for many of them to have pupils at all. A short while ago Mayor La Guardia was making a bid for laurels by establishing (or making a gesture to establish, for nothing much has come of it yet) an Art Center to promote the cultural life which this tax measure is calculated to stifle in its beginning.

The art world is up in arms against the bill. It is even understood that Mayor La Guardia himself opposes it. Under its provisions, the artist or the musician who has been able to enlist only one pupil in his effort to keep off "relief" would be taxed \$25 for the privilege and be forced to provide a \$1,000 bond. Following are the fees that would have to be paid annually for private schools or individuals:

Twenty-five students or fewer, license, \$25; bond, \$1,000. Twenty-six students and not more than 50, license \$50; bond, \$2,000. Fifty-one students and not more than 150, license, \$100; bond, \$5,000. One hundred and fifty-one students and not more than 300, license, \$150; bond, \$7,500. Three hundred and one students and more, license, \$200; bond, \$10,000.

If anybody besides a gangster has ever tried to provide an official bond in New York he knows how exacting the demands of the bonding companies can be. They

require collateral to "protect" themselves, and charge substantial fees, because they know just how little leniency official martinetts can show in the imposing of penalties for every conceivable violation of regulations, such as the filing of reports, that usually are so complex and utterly unreasonable as to drive the ordinary human being wild.

What a blow such a measure would be for such co-operative institutions as the Art Students League, which, because of its large enrollment, would have to pay the limit. And how stultifying to the little art schools which are only able by the utmost effort to keep going in these times.

Under the proposed law, nobody could teach until the city had held an inspection and determined "after inspection, that the premises involved had complied with all laws, ordinances and departmental rules and regulations applicable thereto." This provision would put the little studio of the artist or musician (often the cheapest that could be found) not only under the regulations of the License Department, but under those of the Police, Fire and Buildings Departments. The teachers' home would become a "school" to be licensed. Which would mean, doubtless, red tape by the mile, and graft, graft, graft—graft and jobs for the henchmen of the aldermen and the political leaders big and little.

Edmund Greacen, president of the Grand Central School of Art, in a letter to The Art Digest, urges the art world to fight this unjust measure to the limit. His advice should be heeded. "The city government," says Mr. Greacen, "with its free classes in art, dancing and 'boon dogging', is making it hard enough for the artist who is trying by teaching to keep off the relief rolls himself, and he is now about to suffer from a most unfair and discriminating tax, from which all city teachers and city employees are entirely exempt. When I think of the hardship such a tax would inflict on some poor teacher of art, music or dancing, who has eight or ten pupils and depends on this for his or her existence, a license of \$25 and a bond of \$1,000 seems to me a perfectly outrageous proposition. A tax of this kind would throw thousands more people on the city relief rolls by depriving them of their only means of making an honest living."

America is supposed to be entering upon a cultural age. The Art Digest believes this to be true. But the politicians who make up the New York board of aldermen, with a baker's dozen exceptions, are not as much interested in art as were the chieftains of the cave dwellers during the savagery of the race. The leaders—politicians, if you will—of that twilight period of humanity must have admired and encouraged the work of the artists who decorated the walls of the caves with marvelous representations of beasts and birds. Or maybe those ancient lawmakers and arbiters did the painting and carving themselves.

The Art Digest hopes Mayor La Guardia will do his best to defeat this outrageous plan of the aldermen.

School Takes More Space

The MacDowell School of Costume Design, New York, has enlarged its quarters by more than one-third.

Meltsner, Industry and the Proletariat



"The Foundation," by Paul Meltsner.

Concerning himself with industrial laborers, smoke-stacks and factories, Paul Meltsner, exhibiting at the Midtown Galleries, New York, until May 18, discloses a leaning toward mural work, as noted by the critics. "Decorative in style," wrote Carlyle Burrows in the New York *Herald Tribune*, "they show the effect of this artist's recent concentration on the problems of mural painting. Mr. Meltsner celebrates the vitality of labor in these studies, contrasting human values in his workers with the severe materialism of the industrial world; but it is essentially from the point of view of composition and color that he has built these interpretations. Some of the force of his effect is lost in over-elaboration of background elements."

Like so many of his confreres who take the wheels of industry for subject matter, Meltsner finds the root of our civilization in the fac-

tories, workers, silos and the unemployed, according to Emily Genauer in the New York *World-Telegram*. "But instead of treating them as an end in themselves, he uses them merely as shells for brilliant characterization, design that is extremely intricate and yet completely coherent and perfectly balanced, color harmonies that in these new pictures are more vivid than they were in earlier works and equally vibrant, and conception that is unfailingly powerful and forceful." "Sincerity of purpose, directness of approach, a certain obviousness of rhythms and balance in design and clear bright color distinguish this artist's work," remarked Howard Devree in the New York *Times*. "It is instinct with sympathy for the outcast and the workman, so much so that Meltsner seems at times to be a modern industrial legatee of Millet. In his own stubborn, solid way he drives ahead toward his aim."

Melville Upton of the New York *Sun* found Meltsner in danger of falling into a rut: "Not that the workers and their environment with which he concerns himself do not offer variety enough, but the artist seems somehow to miss any new sensations or make fresh discoveries. His compositions are still compactly put together and fill their allotted spaces with a satisfying completeness that should prove most effective in mural work. But for all that they seem pretty much of a piece. . . . The artist is said to disclaim any idea of propaganda—to consider he is simply revealing his 'awareness to what is going on around us.' But, it is humbly submitted, all of America even is not yet reduced to the dead level of a grimy industrial plant. Imagination is still unfettered."

Now Comes the 'Nail' Exhibition

A "nail" exhibition is an innovation at the Gimbel Galleries in Philadelphia. C. H. Bonte elucidates: "The 'nail' is, so to speak, the personal property of the artist, who may change his particular contribution as often as he likes, thus providing a continually changing exhibition. For sculptors the 'nail' is figurative, but the practice identical."

Exhibiting Philadelphia artists are: Paul Froelich, Leon Kelly, Charles Coiner, Dorothy Van Loan, Dorothy Brett, Leon Karp, Earl Horter, Furman Finck, Fred Wagner, Alice Riddle Kindler, Kenneth Stuart, Matthew Sharpe, Florence Cannon, Juliet White Gross, Adrian Siegel, Yarnall Abbott, Weldon Bailey, Morris Blackburn, Alexey Brodovitch, Sara Carles, Christine Chambers, Lucius Crowell, Allan Freelon, Helen Horter, Jean Kelly, Wayne Martin, Virginia McCall, Henry McCarter, Maurice Molarsky, the Pintos, Henry Pitz, Robert Riggs, Raphael Sabatini, Benton Spruance, S. Gordon Smyth, Joseph Wood, Jr., Boris Blai, Beatrice Fenton, J. Wallace Kelly and Alexander Portnoff.

LOUIS C.

ROSENBERG

Etchings and Drypoints

Through May

GUY E. MAYER GALLERY

578 MADISON AVENUE, at 57th STREET

Famous Women of French History Go Straying



"Jeanne d'Arc," by Ingres.

The "Famous Women of French History" exhibition with which the Gallery for French Art has been formally opened in La Maison Francaise, Rockefeller Center, New York, embraces fifteen centuries in one of the most historically interesting shows to be brought to the United States. Aside from items of peculiarly personal interest, there are 30 original canvases, nearly 100 original engravings, and scores of autograph letters and first editions. The most important single painting is the "Jeanne d'Arc" by Ingres, which was loaned by the Louvre. Perhaps next in importance is the miniature by Isabey of Marie Louise, the second wife of Napoleon, also from the Louvre.

Other exhibits which are attracting wide attention: whip carried by Sarah Bernhardt in "L'Aiglon"; George Sand's butter mould; facsimile of court records of the trial of Jeanne d'Arc; bills for dry cleaning and other personal services rendered to Marie de Plessis, the original "Dame aux Camelias"; a strikingly realistic canvas of "The Murder of Marat by Charlotte Corday," loaned by the Musée de Rouen; a portrait of Empress Eugenie by her favorite court painter, Winterhalter; a portrait of Rosa Bonheur by Dubufe, lent by the Musée de Versailles; a portrait of Marie Antoinette by Vigée Lebrun, loaned by Mrs. W. R. Timken; a drawing of Mme. Recamier by David, from the Louvre; manuscript letters by Mme. de Deffand, willed by her to Horace Walpole and loaned by Albert Blum; a draw-

ing of Empress Josephine by Prud'hon, from the Louvre; and personal mementoes, such as Dumas' pen.

The Baron Philippe de Rothschild, official delegate to the exhibition from the French Ministry of Fine Arts, loaned many signed letters from his collection, which was started by his father, Baron Henri de Rothschild while still a student, and now numbers about 5,000 autograph letters.

The earliest woman represented in the exhibition is Brunehaut, one of the first queens of France, or, more strictly speaking, Austrasia. The Countess de Noailles, the famous French poetess, is the most recent, being portrayed by the contemporary Vuillard. The most colorful figures in the exhibition perhaps are Rachel, Rejane, Sarah Bernhardt, Malbran and Marie de Plessis.

The Gallery for French Art, under the directorship of Dr. M. Therese Bonney, is open every day. An admission fee of 25 cents is charged except on Mondays.

The Whitney Closes for Summer

Following the American Genre exhibition, the Whitney Museum has been closed for the summer. During this period a large part of the permanent collection, or about 300 items, will be loaned to the H. M. de Young Memorial Museum in San Francisco and to the Berkshire Museum in Pittsfield, Mass. The Whitney Museum will re-open on Oct. 15.

A Child's Artist

Jessie Wilcox Smith, known pre-eminently as a painter of children and an interpreter of child life, died in Philadelphia on May 3. Reproductions of her work decorate homes and nurseries all over the world.

Miss Smith studied at the Philadelphia School of Design for Women, at the Pennsylvania Academy, and at the Drexel Institute under Howard Pyle, who was the strongest influence in the formation of her style. In her early days she collaborated with her friends Violet Oakley and Elizabeth Shippen Green in the illustration of books and calendars. During her very active life, Miss Smith made illustrations for such magazines as *Scribner's*, *Harper's*, *Collier's*, *The Century*, *St. Nicholas*, *Ladies' Home Journal* and *Good Housekeeping*. She also illustrated many of the classics for children, her illustrations for Stevenson's "Child's Garden of Verses" and Charles Kingsley's "Water Babies" being the most notable.

"The children that Miss Smith painted," says the *New York Times*, "were reflective and a little sedate, and in her art the maternal note predominated. She seemed to be haunted by a vision of two faces, and the face of one was the face of a mother. She liked gardens and many of her finest conceptions carried with them the aroma of flowers."

In later years Miss Smith devoted a large portion of her time to the painting of portraits, mostly of children, with whom she was very successful through her sympathetic insight, decorative treatment and delicacy of touch. Among the many honors she was given were the Mary Smith Prize at the Pennsylvania Academy in 1903, the silver medal at the St. Louis Exposition in 1904 and the Beck Prize of the Philadelphia Water Color Club in 1911. She was a member of the Plastic Club of Philadelphia, the Philadelphia Water Color Club, the Pennsylvania Academy, the New York Water Color Club, the Philadelphia Art Alliance, the American Federation of Arts and the Society of Illustrators.

Prof. Nahl Is Dead

Prof. Perham W. Nahl, whose services to art both as a member of the art department of the University of California and as a painter and etcher, have long made him a prominent figure, died recently from injuries received when struck by an automobile said to have been driven by an intoxicated person. Born in San Francisco 66 years ago, he studied in California schools and in Europe. Oriental art was of especial interest to him and he conducted many study groups in Japan.

Exhibitions of Prof. Nahl's paintings have been held in San Francisco, Los Angeles and at the Pennsylvania Academy in Philadelphia. He won bronze medals for his paintings at the Alaska-Yukon and the Panama Pacific International expositions and also won a world competition prize at the latter. In 1926 he received the prize of the California Society of Etchers. Actively interested in promoting an understanding of art, and encouraging artists, Prof. Nahl was a prominent figure in Western art organizations.

Albany Gallery Buys Prints

From the rotary exhibition of the Society of American Etchers, the Albany Institute of History and Art purchased two prints: "Pedro" by Howard Cook, the gift of Ledyard Cogswell, Jr., and "Twilight Lingers," by C. Jac Young selected by popular vote and purchased jointly by the Print Club and the Institute.

Burton Emmett Dies

Burton Emmett, art patron, who retired from the advertising business in 1928 to devote more leisure to his life-long interest in art and rare books, died in his sleep on May 6 at the estate of E. C. Wolf, Melfa, Va. He was 63 years old. Mr. Emmett had suffered for several years from angina pectoris.

As a patron of the arts, Mr. Emmett was unusual in that rarity alone was not sufficient to win his interest in a book or a painting. He had collected rare books and prints for twenty years and his collection contains examples by practically all the master print makers and illustrators from the fifteenth century to the present day. He also formed a noteworthy collection of modern American first editions. His two houses in Washington Mews, New York, are filled with paintings, all by contemporary artists.

During all his adult life Mr. Emmett was interested in fine printing. For two years, 1924 and 1925, he served as president of the American Institute of Graphic Arts, originating the institute's travelling exhibits, which widely stimulated interest in good design and craftsmanship in the manufacture of books. In 1927 he was awarded the institute's gold medal "for service to the graphic arts in America." He was one of the founders of The Colophon, the book collectors' quarterly.

Starting his business career in 1895 after graduating from Northwestern University, Mr. Emmett became successively a book agent, a country editor, a theatrical press agent and an advertising copy writer. During the world war he served the government as an advertising expert. In 1919 he became co-founder of the Newell-Emmett Company, an advertising agency at 40 East 34th St., New York, and remained with that concern as vice-president until his retirement in 1928.

He is survived by his widow, Mrs. Mary Pratt Emmett, and a brother, Dr. Arthur D. Emmett.

Bredin's Best Pictures in Memorial Show



"The Little Bridesmaid," by R. Sloan Bredin.

Frei, Muralist, Is Dead

Adolph C. Frei, mural painter whose decorations grace more than 500 churches in America and Europe, died in Lansdowne, Pa., from a kidney ailment on April 29. The artist, who had been ill for ten months, was 81 years old.

Born in Germany, Mr. Frei fled to this country to take up an art career when his father, the Baron Adolf Frei, insisted that he join the Germany army and follow the traditions of the family. Years later, when he had attained success as an artist and had become an American citizen, Emperor Wilhelm II granted him permission to return to Germany. Mr. Frei never returned.

For 57 years the artist was active painting and restoring ecclesiastical pictures and designing the interior decorations of churches. It is said that thousands of paintings passed through his skilled hands to be restored, many of them being shipped from Europe. Perhaps his outstanding achievement was the painting of the sixteen large panels, "Glories of Pennsylvania," to form the chief decorative adornment of the Pennsylvania State Building at the St. Louis Exposition.

Alabama to Hold Exhibition

The annual convention of the Alabama Art League will take place at the Montgomery Museum on June 1. Among the activities will be a pre-view of the Sixth Annual Non-Jury Exhibition of the Art League.

An exhibition in memory of R. Sloan Bredin, American artist who died in July, 1933, after living and working in New Hope, Pa., for 25 years, has been arranged at the Ferargil Galleries, New York, until May 20. Frederic N. Price, director of the galleries, was Mr. Bredin's brother-in-law. Shortly after the artist's death a large memorial exhibition was held at the Grand Central Galleries, and this was followed by another memorial show at New Hope. While the collection at the Ferargil Galleries is not as large and comprehensive as the other exhibitions, it contains some of the best known examples of Bredin's work and gives an interesting survey.

Refinement marked Bredin's taste in color; sound training made him an expert craftsman, and he had his own quiet way of searching

for serene beauty which he found in his every day existence along the banks of the Delaware canal. Like Ulysses who came to "a land where it was always afternoon," so Bredin painted a land of tranquility, of light suffused by afternoon haze, women domestically content drinking tea and children playing in the sunshine, dressed up in out-dated clothes. Over his technical efficiency, he flung his veil of charm—a charm of light, dainty and elegant.

There is no struggle or strife in Bredin's pictures. Misery remains untouched. He put forth no dramatic compositions or tragic statements, but worked out his own patterns of life and beauty with deep sincerity and an eager sense of grace, content to paint pleasing figures and scenes of everyday life in sparkling sunlight.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

Cleveland Artists Hold Annual May Show



"Ohio Thunder Storm." Lithograph by Walter Du Bois Richards.

For seventeen years the artists and craftsmen of Cleveland, Ohio, have exhibited their work at the Cleveland Museum of Art during May. Henry S. Francis writes in the museum's *Bulletin*: "The extraordinary variety in the entries has served to impress not only the juries but the public of the city—ever conscious of the occasion—with the surprising ability, the inventiveness in creation, which is evident in all classes." The number of artists and studios represented is 377.

This year's oil section was relatively small, though displaying much outstanding work. "Hills of Donegal" by Grace V. Kelly, art critic of the *Cleveland Plain Dealer*, which "reflects the atmosphere of northern Ireland" in its cool colors, is cited by Mr. Francis as among the prominent works.

The prize winners were as follows:

Oil painting: Landscape—First, Clarence H. Carter; second, Jack J. Greitzer, third, Walter DuBois Richards. Portrait—First, E. Bart Gerald; second, John Adams; third, Jessie Butler Sutton. Figure composition—First, E. Bart Gerald; second, Clarence H. Carter; third, Leonard X. Stern. Industrial Cleveland—

First, Clarence H. Carter. Still life—First, Jack J. Greitzer; second, Charlotte Morrow; third, Louise B. Maloney.

Mural and decorative painting in any medium—First, Kenneth Walters; second, Elsa Vick Shaw; third, Marion Bryson. Pastel—First, Katherine Schiefer Seeler; second, Fredric Geisler; third, Jolan Gross Bettelheim. Water color—First, Edwin Kaufman; second, Stevan Dohanos; third, Lawrence Blazey. Illustration in any medium—First, Saul Bolasni; second, Stanley Thomas Clough; third, Charles Campbell. Free-hand drawing—First, Dillwyn Thomas, second, W. H. Crawford, Jr.; third, Jessie Butler Sutton.

Prints: Etching—First, Edwin Kaufman, second, Laurence B. Field; third, Dorothy Rutka Kennon. Lithography—First, Walter DuBois Richards, second, William S. Gisch; third, Russell Limbach. Woodcuts—First, Fredric Geisler; second, Richard Minch; third, Lenor Betterley Bruehler.

Sculpture—First, Martha Miligan; second, Jean Tyler; third, Margareta Hoffmann. In wood—First, Sol A. Bauer; second, Nils Edwin Hanson. Ceramic sculpture—Special award,

Crawford's Plan

Art assumes a vital place in the constructive use of leisure at Andrew Wright Crawford's Clubhouse, located on the Lincoln Highway at Paoli, Pa. It is the project of Andrew Wright Crawford, Jr. The elder Crawford, 1873-1929, is remembered for his tireless activity in civic planning, which was crystallized, it has been said, in the Fairmount Parkway in Philadelphia. He "visualized linear beauty and composite grace in the steel and stone of a crowded city and then so molded the minds of men that this vision was transformed into reality." Only a few such men made a place for aesthetic considerations in the era of industrial expansion.

Quite another scene confronts the generation of the younger Crawford. "The people of this country," he says, "have and probably will continue to have more leisure than ever before. It is my aim to provide them with an entirely new combination of happy and wholesome ways to use this time." Hence, the Crawford Clubhouse, a place where "inexpensive good food, good music, an imaginative setting, games and fine art all belong together in our new design for thinking, playing and living . . . If my experiment verifies my conclusions, I will multiply my clubhouse into many such places for recreation in the fullest sense of the word."

Exhibitions by the membership of the Chester County Art Association will "bring works of art into the everyday world of work, play and living, where they belong. People like pictures. People need art. I am displaying these things, not in the sacrosanct atmosphere of a museum, but in a place for play and food."

Stein Print Sale

The Plaza Art Galleries, New York, will exhibit on May 19 a group of etchings and reference books on art subjects from the estate of Leonard L. Stein and other consignors, to be sold at auction on the evening of May 23.

Etchings in the sale range from 19th century to contemporary masters. Whistler's impressions include "The Smitty," "Street at Saverny," "Longshoremen," "Unsafe Tenement," "Billingsgate," and "Soupe a Trois Saus;" By Seymour Haden are "Kew," "Kid Welly Castle," "Greyling Fishing," and "Wickenham." Among the prints by Joseph Pennell are "Cranes at Duesberg," "Treasury of Athens," and "Hallway at Dr. Wisters." Blampied's "Farm Fire," Sir David Young Cameron's "Clock Tower, Ambroise," and "Green Wind," also appear in the Plaza sale.

Pop Hart's "Child with Stage Ambitions," and "Native Laundress" are characteristic of his vein. Zorn is represented by "The Cabin," "On Hemso Island," "The Two," and "Paul Verlain." Roland Clark, Charles Meryon, Samuel Palmer, Philip Kappell, Childe Hassam, Martin Lewis are among the other etchers included. Reference books on the graphic arts, tapestries, furniture and other art subjects will also go under the hammer.

Russell Barnett Aitken; second, Thelma Frazier; third, Harriet E. Safford.

Pottery—First, Henry Newhouse; second, Harriet E. Safford; third, Whitney Atchley. Block printing on fabric—First, Carol A. Haganman. Enameling on metal—Special award, Kenneth Francis Bates; first, Whitney Atchley, second, Russell Barnett Aitken.

Photography: Landscape—First, Goeffrey Landesman; second, Helen Brenan Eppink; third, Newton D. Baker III. Portrait and figure subjects—First, Andrew Stefan; second, Edwin A. Vorpe; third, Marie Riggins.



First Prize Pottery Group by Henry Newhouse.

He Chewed Gum

Lord Duveen was a witness at the income tax hearing of Andrew W. Mellon, transferred from Pittsburgh to Washington. Lord Duveen ranks as the world's greatest art dealer, and his opinion is accepted as authority in the art world. Mr. Mellon paid \$503,000 for Van Eyck's "Annunciation." "Why," said Lord Duveen, "its real value is \$1,000,000. I would give \$750,000 for it now. The 'Annunciation' would make any collector famous. I never saw a Van Eyck in such good condition."

Lord Duveen's testimony brought out the fact that Mr. Mellon paid \$1,166,000 for the Alba Madonna of Raphael, \$838,350 for Botticelli's "Adoration of the Magi" and \$544,320 for Titian's "Venus With a Mirror."

And, said Lord Duveen: "The Hermitage is no longer a great collection . . . I don't see how any nation could sell its best pictures." Mr. Mellon, he said, had taken the chief gems of the collection. The pictures were marvelously preserved, because of the favorable Russian climate.

The spectators laughed when Lord Duveen testified that Mr. Mellon at first objected when the firm of Duveen Brothers insisted on making a profit of \$75,000 on the Cowper Madonna by Raphael, for which the Pittsburgh financier paid \$836,000, after having finally given in.

While Lord Duveen and Dr. W. R. Valentiner were testifying, the New York Sun said that Mr. Mellon chewed gum "agitatively."

According to *The New York American*, the Mellon pictures are valued as follows:

Lady Compton, Reynolds	\$ 500,000
Duchess of Devonshire, Gainsborough..	410,000
Lady Templeton and Child, Lawrence....	250,000
Young Men at Table, Rembrandt	375,000
Marchesa Balbi, Van Dyck	450,000
Elderly Lady, Rembrandt	200,000
Of Himself, Rembrandt	575,000
Lucretia, Rembrandt	175,000
Marchionese de Pontejos, Goya	212,700
Colonel Francis J. Scott, Raeburn	40,000
John Tait and Grandson, Raeburn	125,000
Interior, Terburg	175,000
Miss Elinor Urquhart, Raeburn	64,350
Mrs. Catherine Tatton, Gainsborough	225,000
Mrs. Davenport, Romney	230,000
Mrs. Willoughby, Romney	50,000
The Frankland Sisters, Hoppner	198,000
George IV, Gainsborough	55,000
Mrs. John Taylor, Gainsborough	115,000
Village Scene, Hobbema	250,000
Mortlake Terrace, Turner	110,000
Men and Cows, Cuy	62,000
Venetian Scene, Turner	99,000
Portrait of Young Man, Hals (Balthasar Coymaris)	350,000
Salisbury Cathedral, Constable	75,000
Courtyard, De Hoogh	200,000
Portrait of Girl, Goya (Senora Sebaes Garcia)	150,000
La Femme au Soleil, Hobbema	108,815
Women Sewing, Velasquez	275,000
San Ildefonso of Toledo, El Greco	35,000
St. Martin and Beggar, El Greco	120,000
Portrait of Old Lady, Franz Hals	250,000
Nicholas Berghum, Franz Hals	170,000
Lady Caroline Howard, Reynolds	300,000
Madonna and Child with Infant, St. John in Landscape, Titian	350,000
Portrait of a Man (Andrea Franchesch), Titian	135,000
King of Spain, Goya	17,500
Queen of Spain, Goya	17,500
Man and Dog, Moro	320,000
Intruder (Interior), Metsu	225,000
Portrait of Young Man in Red Coat, Bellini	280,000
Man in Fur Coat (Portrait of a Donor), Michael	60,000
Portrait of a Lady (Girl in Green Dress), Titian	550,000
Alexander Hamilton, Trumbull	18,600
George Washington, Stuart	50,000
Madonna of Alba, Raphael	1,000,000
Toilet of Venus, Titian	660,000
Crucifixion, with Virgin, St. John, Magdalene and Jerome, Perugino	201,250
The Annunciation, Van Eyck	517,000
Adoration of the Magi, Botticelli	862,500
A Polish Nobleman, Rembrandt	350,000
Lord Phillip Wharton, Van Dyck	250,000
Pope Innocent X, Velasquez	360,000
St. George and the Dragon, Raphael	747,500
Portrait of His First Wife, Rubens	245,000
Portrait of his Second Wife, Rubens	280,000
A Man with a Red Sash, Hals	255,000
Portrait of a Woman, Rembrandt	287,500
Portrait of the Duke Britanus, Sir Bryan Tuke, Holbein	440,000

California Prints to Be Shown in New York



"Eve of the Green Corn Ceremony," by Gene Kloss.

A special exhibition of prints by members of the California Society of Etchers is being held at the Gump Galleries, San Francisco, previous to being sent on a tour of the country. The collection contains about 120 etchings, dry points, lithographs, block prints and monotypes, comprising the latest works of the members supplemented by a selection from the 1934 annual exhibition. On June 11 the exhibition will open at the Grand Central Art Galleries, New York, where it will remain until June 30. From there it will be sent to Dallas and other western cities.

The 1934 prize winning prints provide an added feature—Gene Kloss' aquatint, "Eve of the Green Corn Ceremony," winner of the Associate Membership Award; Philip Little's lithograph, "Recess in the Anatomy Class,"

winner of the Open Award; and Cornelis Botke's etching, "Furnace Creek Wash, Death Valley," winner of the society's award. Other artists included are: Mildred Bryant Brooks, F. W. Corson, W. R. Cameron, H. L. Doolittle, Dorothy Dowiat, Ray Burrell, Ferdinand Burgdorff, Helen Bruton, Esther Bruton, Ray Bethers, J. Bennett, Nicholas Dunphy, W. Gillam, Armin Hansen, William Hestel, Herbert D. Imrie, John Stanley Johnson, John Kelley, Paul Landacre, Jeannette Maxfield Lewis, H. M. Luquiens, A. S. Macleod, Arthur Millier, Bertha Stafford Newell, Elizabeth Norton, Smith O'Brien, Mildred Osterman, Roi Partridge, Julian Pommer, Nelson Poole, William S. Rice, Judson Starr, John Stoll, Edward DeWitt Taylor, Paul Whitman and William H. Wilke.

Portrait of a Young Man, Dürer	200,000
Virgin and Child and Two Angels, Memling	300,000
Head of a Woman in a White Veil, Roger Van der Weyden	250,000
Portrait of Edward VI as a Boy, Holbein	437,000
Girl with a Red Hat, J. Vermeer	290,000
Portrait of a Woman, Luini	290,000
The Lace Maker, Vermeer	400,000
Smiling Girl, Vermeer	350,000
Portrait of a Young Man in a Red Hat, Botticelli	280,000
The Prince of Orange, Van Dyck	55,000

BRUMMER GALLERY

55 East Fifty-seventh St.

New York

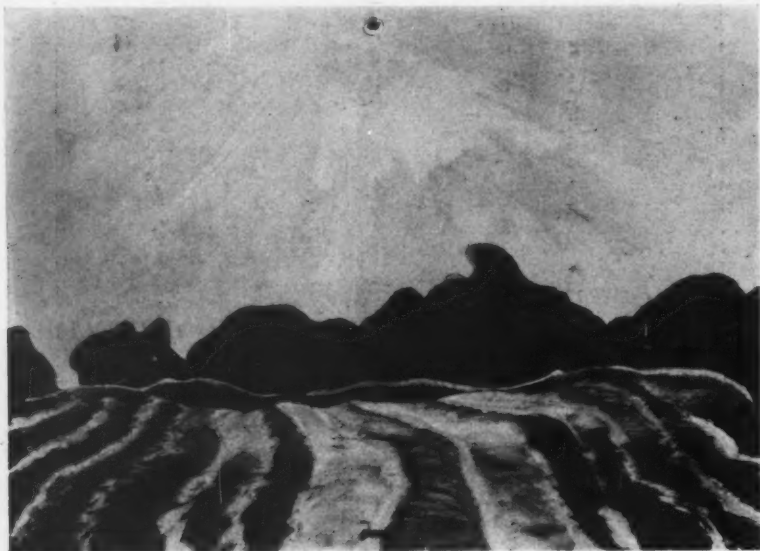
Schultheis Galleries

ESTABLISHED 1888

PAINTINGS

By American and Foreign Artists
142 FULTON ST., NEW YORK

Museum Buys Four Arthur Doves from Show



"Morning Sun," by Arthur G. Dove.

New oils and water colors, together with representative canvases from 1914 to 1934, make up Arthur G. Dove's exhibition at An American Place, New York, until June 1. Arthur G. Dove shares with Stuart Davis the honor of being America's foremost practitioners in abstract art. In comparing the two men, Henry McBride of the *New York Sun* described Dove as being "more insistently the painter, more deeply a poet. He has a delicate touch, lovely color, and a shy kind of fantasy. He is by no means so robust as Mr. Davis and does not achieve the latter's thrust. Mr. Davis has a rude vitality that is not unlike the impact on the eye of the filling stations that figure so often in his pictures. He seems the more American of the two because of the hard, machine-age certainties of his compositions, and because of his raucous wit."

As announced by Alfred Stieglitz, four of the paintings have been sold to Duncan Phillips, well known Washington collector, for his Phillips Memorial Gallery. One of them, here-with reproduced, discloses Dove's interest in nature as a fertility symbol. He has an appreciation of the wonder and the mystery of color, the subtle and mystic relations of intimate tones.

In an explanation of Dove's work, Elizabeth

McCausland said in the Springfield *Sunday Union and Republican*: "He lacks the fashionable note, the stylish touch. He is American, but he does not paint the 'American scene.' He is a child of Nature; but he is not a primitive. He anticipated the surrealists; but he does not call himself an 'ist' of any sort. He has been an abstract painter for more years than one can off-hand mention; but he has never subscribed to the gospel according to Picasso, simply because a man who is really himself does not have to ape another man. These are admirable qualities, spiritually speaking; they produce admirable results aesthetically. But they scarcely make for worldly success."

Calling them "pastorals from the artist's upstate farm," Carlyle Burrows of the *New York Herald Tribune*, wrote: "They run true to the imaginative strain in Dove's aesthetic makeup, and are sometimes invested with a strange power of fantasy, often with a moving sense of beauty. The themes inspiring him are simple enough—but a peach orchard in winter, shoots 'electric' shafts into the clear air, and a morning sunrise becomes a mystery of luminous color and rhythm. Mr. Dove is the least earth-bound of painters, but there is a gentle rural feeling hovering over these studies."

Buchholz, with oils. Artist members of the winter colony held an exhibition during pageant week, including work by several members of the faculty of the Ringling School. The third exhibition consisted of work by Mr. and Mrs. Charles Ebert, Hilton Leech, C. Adrian Pillars and Adolph R. Shulz.

In addition to the exhibitions open to the public, the Art Association held bi-monthly supper meetings which assumed the atmosphere of a salon for artists and art-lovers.

Farm Life and Art

Typical farm life is the milieu of the Mt. Bethel School of Modern Art, under the direction of Joseph Raskin at Frankel Farm, Mt. Bethel, Pa. In the midst of rural activity, serious minded students will find there abundant material. The group, organized last summer, held an exhibition at the Arthur U. Newton Galleries in New York this winter.

Silk and Lacquer

Out of the ancient city of Foochow, for centuries the center of the Chinese lacquer industry, there has recently come a remarkable new craft. Busts and ornamental figures, bronze-like in appearance but actually weighing only a pound or so each, are now being made—not by professional craftsmen, but by talented young instructors and students at the Fukien Children's Home in Foochow.

Winslow Bell writes *THE ART DIGEST* that this "newly developed craft of lacquer-processed silk has won highly favorable attention at provincial and national exhibits in China." At the Century of Progress Exposition in Chicago these bronze-like busts of Columbus, Washington, Lincoln, Edison, Ford, Morgan, Rockefeller and Jane Addams, as well as highly colored figures of some of China's great men, brought enthusiastic comments from thousands of visitors. Bowls, cups, vases and other decorative and useful pieces were also on display. Now the "Great Men of America and China," all fashioned in lacquer processed silk, are in New York City, and are to be seen in the rooms of the China Society.

"The process of making these lacquer-silk objects," writes Mr. Bell, has been evolved during the past four or five years by graduates of the Children's Home in Foochow. Seeking to improve on the older methods of making lacquer-ware by applying more modern ideas, these young men began working with silk and lacquer together. In making a bust, the artist first fashions his model in plastic clay, working usually from photographs of his subject. Four or five such busts are sometimes made before a thoroughly acceptable likeness is attained.

"A layer of purest Chinese silk is then applied over the model and this is coated with lacquer. After the lacquer is thoroughly dried (a matter of about two weeks by natural weather drying), a second layer of silk is put on, and the whole again coated with lacquer. This process is repeated until a certain thickness—perhaps more accurately 'thinness'—is attained, some 12 to 15 layers. Before the last coating of lacquer dries, the features are 'touched up' and delicate lines are imposed with a keen-edged stone.

"The clay, now dry to the point of crumbling, is removed, the inner side lacquered to preserve the first layer of silk from moisture, and a lacquer-coated disk, cut nicely to fit the base opening, is set in place.

"Gold or silver leaf is then laid on; or, in the case of an ornamental figure, brilliant colored leaf. Finally, a drying and polishing process is administered to insure against fading and tarnishing.

"Rufus C. Dawes, president of the Century of Progress, when presented with a bust of himself by H. F. Tung, director of the Fukien Children's Home, declared that it was 'an admirable likeness,' and praised Mr. Tung for having developed a school whose pupils not only are cared for but are instructed in such a matter as to enable them to produce such works of art."

Miss Klutts Dies in Alabama

The recent death of Ethel Lindsay Klutts removed one of the most gifted and loyal members of the Alabama Art League. The winner of many awards, she was particularly successful with her flower paintings. Miss Klutts worked hard for the advancement of art in the South, and was a member of the Birmingham Art Club, the Southern States Art League, the Alabama Association of Art Teachers and the Alabama Art League.

LEONARD CLAYTON GALLERY

Recent Watercolors & Etchings by

GRANT REYNARD

Through May, 1935

108 EAST 57th STREET, NEW YORK

Utah's Way

The fourteenth annual exhibition of American art held by the Springville (Utah) High School, a school with an enrollment of 750, drew a total attendance of more than 25,000. At the close of the month's exhibition it was announced that the school had purchased William Ritschel's impressive "The Sea Rover." This purchase places side by side in the Springville collection two of the foremost marine painters in America, since last year's purchase was a canvas by Frederick J. Waugh. The Ritschel picture, four by five feet in size, displays to advantage the force, the independence and the depth of this artist's style.

This year the Springville show was of unusual variety and quality, the 188 exhibits coming from all sections of the nation and including every conceivable phase of American painting. Nearly 100 artists from half the states in the Union were represented. That so many prominent artists should send their work to this little community so far from the populous art centers testifies to the keen interest in the art enterprise started fourteen years ago.

The pictures were hung in the auditorium of the High School, where the 750 pupils came in daily contact with them. Numerous lectures by artists and art critics of the state were given; gallery guidance was provided; schools, clubs and organizations from all over Utah and from neighboring states visited in groups; all efforts were made toward placing as many as possible of the paintings in Utah homes.

The purchase of Ritschel's "The Sea Rover" brings the school's permanent collection to 142 paintings and sculptures. These examples are by such artists as F. C. Frieseke, Jonas Lie, Arthur Hill Gilbert, Walter Koeniger, Paul Lauritz, Anthony Thieme, Leland S. Curtis, Walter E. Baum, William P. Silva, John F. Carlson, Theodore J. Morgan, John Hafen, A. B. Wright and Lee Green Richards.

"Tinted Photographs"

Count Georges Le Serrec de Kervily, titled European portrait painter, came to San Francisco by way of Paris and Hollywood and held an exhibition at the Gelber-Lilienthal Galleries. The reception given him by Junius Cravens, art critic of the San Francisco *News*, was as frigid as an Eastern spring, even though the Count has numbered among his sitters such prominent figures as Helen Wills Moody, Mildred Cram and Mrs. Harvey Clarke.

"The de Kervily portraits," wrote Mr. Cravens, "reek of popular appeal. They are deftly, indeed exquisitely, painted. But they are of that saccharin variety, common to professional portrait painters, which idealize and flatter the sitter by converting her into what one might describe as a magazine cover beauty. In short, they might be called as definitely a commercial product as a retouched, tinted photograph would be."

Women Stir Things Up

According to a correspondent in Boston, the Boston Art Club is experiencing a remarkable boom since it let down the bars to women members. For 79 years this club, "the oldest art club in America," limited its membership to men. Its annual spring show, to continue through May 25, is attracting wide attention in New England art circles. Each member submitted two works to a jury headed by Anthony J. Philpott.

St. Louis Obtains a Gothic "St. Christopher"



"St. Christopher." Limestone, Burgundian, 15th Century.

Despite its fragmentary condition, the limestone figure of St. Christopher, newly acquired by the City Art Museum of St. Louis, breathes the spirit of the late Gothic style of 15th century Burgundy. The sculpture was unearthed from a rubbish dump near the Cathedral of Dijon where its burial "enabled the soft limestone to retain both the sharpness of the original cutting and the delicacy of the surface modelling," the Museum *Bulletin* states.

Similar to many representations of St. Christopher, whom, the legend says, bore across a river a stranger who was miraculously revealed as the Christ Child, the figure shows the feet of the Child supported on the shoulders of the Saint. His right hand probably held a staff, a part of the traditional conception of St. Christopher, while the left hand grasps the cloak which originally swept in heavy folds from the right shoulder.

Concerning the provenance of the statue, Meyric R. Rogers writes in the *Bulletin*: "The detailed naturalism of the head and hand, and the treatment of the drapery, point unmistakably to the handiwork of a Burgundian master. At first glance it might even suggest Claus Sluter himself, but the complex of angular breaks in the drapery and the somewhat mannered handling of the hair would seem to indicate a later date for the piece, perhaps about the middle of the century, when the Germanic influence became more pronounced. The St. Christopher, in its vitality and depth of feeling gives every indication of being by a master who, though probably later, worked definitely in the Sluter tradition."

While the height of mediaeval sculptural attainment was reached in the 13th century, there are many significant works in later decades which bear the same characteristics. "The fourteenth century retained for the most part

the forms already established in the great cathedral sculptures, but softened their austerities and gave them both the warmth and weakness of a more worldly humanity," Mr. Rogers writes. "The later sculpture of the century was also impressed with some of the mannerisms and affectations of the polite society which the development of urban life and an increase in wealth had brought into being among the nobility and the more fortunate of the merchant class."

With the gradual growth of the humanistic point of view, the Virgin was regarded as "the beneficent great lady and the tender mother of mankind." Just as she was seen in a more secular light, portraiture in general was clothed with more individualistic details. Funerary sculpture enlisted the stone carvers, whose clients were responsive to accurate likeness and moods of emotion and sorrow. Thus while their sincerity pleased the patrons, the compositions often suffered from preoccupation with detail.

It was largely in the workshop of Claus Sluter in Dijon, the link between the Ile-de-France and the central Rhine, that sculpture received its regeneration. Here, too, the passion for detail which later produced the van Eycks, found its inception, through the personality of Sluter. "In any event," Mr. Rogers states, "the formalized character of French mid-fourteenth century style was infused with a new life, while at the same time the Teutonic tendency to over-elaboration of detail was held in Gallic restraint."

"St. Christopher" serves as an epitome of the styles and tendencies current in the Burgundian school of the 15th century. Recalling the high inspiration of the splendid Gothic period, it also foreshadows the inundation of mannered treatment, which robbed later sculpture of its excellence.

New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST, is calculated to lift the critic out of a regional morass. However, to get quoted in this department, he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the New York critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

The Rebirth of Leon Kroll

Something revitalizing and entirely beneficial has happened to Leon Kroll, according to Royal Cortissoz who reviewed in the *Herald Tribune* the exhibition of figure and landscape studies at the Milch Galleries. "Is it that he has emerged from the studio into the open air and has got on closer terms with nature? He has long been known for efficient work, but much of it has been redolent of a kind of formal attack upon studio problems. Mr. Cortissoz first felt this change of mood in "Cape Ann," which figured so honorably in this year's Academy show. In the present group he notices "progress toward a more spontaneous registration of truth, and with spontaneity there has developed in Kroll a finer susceptibility to landscape sentiment."

"I find it almost a merit in his exhibition that it is somewhat uneven, with some things in it hardly worthy of their companions. At least it testifies to the free, natural employment of his faculties, his detachment from convention. There was danger, as some of his larger figure pieces formerly showed, of his falling into a formula. Today he is well out of it and painting all the better for his liberation. His drawings, I must add, are very good; good in the notation of form and in linear quality."

Instead of entangling himself with "propaganda, protests, theoretical vaporings about art or attacks on artists whose aesthetic convictions do not coincide with his own," Kroll, in the opinion of Margaret Breuning of the *Post*, appears to be seriously absorbed in his work: "There are so many tragedies these days; there

are many rather gifted young artists who receive so much commendation for their pleasing but immature work that they continue to repeat the pattern over and over again, triumphantly producing adolescent art rather than going on to fulfillment of their early promise. Yet the old-fashioned recipe of intense application to work, self-discipline and continuous study seems to hold as good as it ever did."

Malcolm Vaughan in the *American* wrote: "Kroll keeps constantly alert to improve his style by fresh perceptions and intensities. In consequence, even his latest pictures have about them an ingratiating charm, a kind of youthful bloom which, combined with the mature knowledge they manifest, lends them a persuasive appeal. Among the paintings exhibited, the bloom is most apparent in the spirited drawing and expressive lyrical coloring. It is true Kroll does not, as one might wish, storm the heights of Olympus; he prefers to curb his creative intuition in order that his pictures may remain substantially descriptive. Yet there is a certain air of elevation to his style and his craftsmanship—always concise, solid and intelligent—is gracefully vigorous."

The Abstractions of André Masson

André Masson, French modernist, who is exhibiting a group of his abstractions at the Pierre Matisse Gallery until May 27, was somewhat criticised by James Thrall Soby in his new volume "After Picasso." Soby implies that Masson made himself when he joined the Surrealists and lost himself when he separated from them. "As a young painter," writes Soby, "Masson showed more promise than most men of his generation. His diluted Cubist works were marked by considerable force, though it was obvious from his early drawings that he was a romantic painter and that he would be unable to bear long with the restraint of Cubism. In color he followed Juan Gris faithfully, but his pen and ink sketches commenced presently to show his interest in violent romantic-abstract forms. He joined the Surrealists soon after the movement was founded, and his career as an independent painter began."

"In Surrealism," continues Soby, "his paranoid obsessions found a strong hypothetical justification. His scatological symbols grew increasingly real and violent. At the same time, however, he commenced to draw strangely lyrical animal forms in pastel on supports previously covered with sand . . . Certainly Surrealism as a background for lesser painters justified itself in Masson's case. After he had broken away from the movement, his painting went downhill steadily. In recent years he has produced few paintings that can compare in quality with his work as a Surrealist."

Henry McBride thinks that Soby is a bit unfair in this statement. "The fact is," he writes, "that Masson is definitely a painter more distinctly a painter than any of Mr. Soby's favorites, with the possible exception of Berman; and he still holds the attention of those who like painting. He produces lovely color on occasion and always has a clear intention."

Mrs. Tyler "Almost Surpasses Belief"

Stella Elkins Tyler, who started in sculpture only two years ago and has held a large exhibition at the Grand Central Galleries, brought the critics to judge her as a phenomenon. "Both quantitatively and qualitatively the accomplishment almost passes belief," said Howard Devree of the *Times*. "Before turning

to sculpture she had been long interested in music, and her feeling for rhythm is everywhere evident even when lack of experience with her medium has betrayed her into strain and questionable posture of figures. There is drive, originality, dynamic vitality at work in these experiments—so much so that one who has inventoried them looks forward somewhat breathlessly to see what another two years will develop."

The feat that Mrs. Tyler has accomplished was equally amazing to Charles Z. Offin of the *Brooklyn Eagle*. "She took her courage as well as her clay in both hands in attempting some of the ambitious and highly intricate compositions in the round," he remarked, "and whatever refinements of style and technique these efforts may lack they do have the all-important quality of life. The sculptor's driving energy, her verve and feeling for rhythmic movement, have left their imprint everywhere."

Warren Newcombe of California

Warren Newcombe, a scenic designer for Metro-Goldwyn-Mayer, included in his exhibition at the Grant Gallery, landscapes of the Far West done in a simplified manner, and, according to the critics, revealing his strong sense of design. Describing his paintings as "vivid and forthright," Howard Devree of the *Times* also noted that Newcombe "not infrequently sets them forth with theatrical quality."

The unusual quality of solidity that distinguishes Newcombe's work, reminded Charles Z. Offin of the *Brooklyn Eagle* of the vigorous movement of Daumier. It is quite possible, suggested Mr. Offin, that being occupied as a scenic designer, Newcombe's "intensification of the solidity of forms is derived from experience in working with three-dimensional models. He also gets a certain starkness of composition that is arresting, but I find his color range somewhat monotonous and the pigment too opaque where luminosity is needed." Henry McBride in the *Sun* said: "His pictures are sturdily put together and painted with continually increasing relish for the pigment. Mystery, fantasy, playfulness, are not in Mr. Newcombe's line. Straightforward, serious daylight painting is his object."

Malvin Gray Johnson Memorial

A memorial exhibition of Malvin Gray Johnson, the young Negro painter, whose death last year cut short a promising career, was held at the Delphic Studios, along with the sculpture of Richmond Barthe and Sargent Johnson, living Negro artists. Consisting of both oils and water colors, Johnson's work led Margaret Breuning of the *Post* to comment on these "delightful water colors, scenes of humble life set down with gaiety, yet also tender penetration. The purity and brilliance of the color made special impression in this group."

These paintings, completed immediately before he died, make even more evident the loss in his death to both his race and to art, according to Carlyle Burrows of the *Herald Tribune*. "He had gone to the South," explained Mr. Burrows, "and among his own people had begun to find new outlets for his ability in spirited interpretations of Negro life."

From Academism to Personality

Charlotte Berend, internationally known German painter, made her New York debut at the Argent Galleries, where she exhibited her oils and water colors. Being comprehensive, the exhibition showed the artist's earlier work and the various stages through which she has gone in her development. "On the basis of sound

VALUABLE ETCHINGS

and
REFERENCE BOOKS

from the

LEONARD L. STEIN ESTATE

also from

OTHER CONSIGNORS

INCLUDED ARE EXAMPLES BY OLD
AND CONTEMPORARY ETCHERS —
NOTABLY ZORN'S "Swan," HADEN'S
"Sunset In Ireland."

- And Others Equally As Important -

also

KENNEDY'S ETCHED WORKS OF WHISTLER

EXHIBITION: Sunday, May 19th,
Until Time of Sale

SALE: Thursday Evening, May 23rd,
1935 — At 8 P. M.

PLAZA ART AUCTION GALLERIES

9 East 59th Street, New York
Messrs. O'Reilly, Auctioneers

craftsmanship and keen observation," wrote Margaret Breuning in the *Post*, "the work grows in its emotional and intellectual content till the freedom and brilliancy of the water colors of Italy indicate how far the artist has strayed from the academic fold into a personal expression, poetical, yet vigorous . . . The water colors surpass the paintings in imaginative power and provocative color patterns, yet in all the work sensibility and virility of expression are happily combined."

All of the critics agreed with Miss Breuning that Frau Berend's water colors were superior to her oils. Especially appealing in design and subtle in color effect, according to Carlyle Burrows in the *Herald Tribune*, are the Italian studies. "The deviation from a representational to a more richly creative, emotional style in these studies suggests present achievement of a wholly distinctive order," wrote Mr. Burrows.

"New York School"

Glenn Wessels, critic of the San Francisco *Argonaut*, wandered contemptively through the foreign section of the Carnegie International when it was exhibited at the San Francisco Museum and came to the conclusion that painting has come to another cross-roads. "However great and important the French painters have been," he wrote, "their ability to adventure bravely into aesthetic unknown lands seems to be waning. Super-Realism, or Hyper-Realism, as you prefer, seems to be more a last fruit on a tree done bearing, rather than the vigorous first. There are none of the sturdy virtues of primitivism about it. It is ultra-refined, sophisticated and its beauties are the beauties of death rather than those of life. In short, it is decadent. . . ."

"Whether they like it or not, painters for some generations will be in the debt of Cézanne. The current tendency to ridicule 'French influences' is only an expression of a newly discovered ego. To begin with, the influences were not French, but international, and Paris just happened to be the meeting ground for ideas. New York can and will become just such a meeting ground, particularly since we are offering refuge to so many fugitives from Communism, Nazism, Fascism and other forms of political oppression. There is a great deal that is healthy and a lot that is just crude about the much touted mid-western painters. The Pacific Coast has so far no distinct tendency. American painting is on the way, but the immediate future may very well be New York painting. But who really knows?"

European Textile Tour

For the third year the Home Economics Department of the University of Washington, Seattle, announces a European Museum Study Course in Historic Textiles. The 1935 itinerary offers distinct advantages for art students, teachers, home economists and others particularly interested in textiles, furnishing and historic costume. Arrangements made by the Open Road and the International Student Hospitality Association provide facilities at low cost, and make it possible for Americans to meet representative European university people.

Authorities on tapestry and lace will speak on these subjects in various museums. Collections, textile mills, private studios, cathedrals and palaces will be visited in the itinerary that includes London, Brussels, Venice, Florence, Milan, Paris, Munich, Nuremberg, Geneva and Berlin. Approximate cost of the round trip is \$630. Credits towards a bachelor's or a master's degree may be derived.

One Artist Paints Another Artist's Studio



"Wickey's Studio." A Water Color by Grant Reynard.

Grant Reynard has on view at the Leonard Clayton Gallery, New York, a large collection of 22 water colors and 30 etchings, where they will remain during May. Although he was born in Grand Island, Neb., near Omaha, Reynard is well known for his verdant New England scenes and for subject matter based on Eastern rurality. Most of his work has been done around the MacDowell Colony at Peterborough, N. H., which is made up mostly of serious-minded artists, writers and musicians. It was the artist's intention to revisit Nebraska this summer, where he lived for 18 years, and to do some work in his native state, but the prospect of dust storms has somewhat discouraged him.

The above water color of Harry Wickey's studio in Cornwall, N. Y., is representative of how Reynard finds his subject matter, as well as the back yard and barn-yard scenes that

are included in his exhibition. Reynard is also interested in the musical field, having trained to be a musician himself. He has made many etchings of concerts and musicians and in his exhibition are likenesses of Toscanini and Rachmaninoff, which he did while they were in action. Reynard's style of working somewhat resembles oil painting. He remains close to his subject, representing it without going off into any flights of color patches or tricky brush-work. Although his landscapes sometimes lean a little too much towards heavy greens without enough atmospheric quality, his work is based on steady workmanship and sound principles.

Reynard is represented in the Metropolitan Museum, Fogg Museum, New Jersey State Museum, Addison Gallery of Art, Andover, Mass.; Newark Art Museum and the De Young Memorial Museum in San Francisco.

Chester County Annual

The Chester County Art Association will hold its fourth annual exhibition at the De Haven Mansion, West Chester, Pa., from May 26 to June 9. Original work in oil, water color, pastel, black and white, drawing and illustration, by living artists, not previously shown at the association must be submitted by May 20, accompanied by entry cards.

Dr. Christian Brinton is chairman of the jury of award and hanging committee, assisted by John Frederick Lewis, Jr., D. Roy Miller, Henriette Wyeth Hurd, N. C. Wyeth, George C. Whitney, Wharton Eshrick, William Palmer Lear and Henry W. Taylor. Entry cards and additional information may be obtained at the De Haven Mansion, 320 North Church St., West Chester, Pa.

How to Express Yourself

"In addition to developing his footwork, the novice in artistic appreciation must be prepared to offer opinions on the spur of the moment. At modern exhibitions this requires a certain amount of tact, for the artist himself may be eavesdropping. A safe remark to make when asked for an opinion on a dubious canvas is, 'You know, I think that fellow's got something.' Your secret conviction may be that he has leprosy, dementia praecox and blind staggers, but you needn't say so. In nine cases out of ten, the people who ask you what you think of a picture don't give a whoop what you think; they only want to tell you what they think. And that is a consoling thought."—Weare Holbrook in the New York *Herald Tribune*.

Wildenstein and Co., Inc.

19 East 64th Street

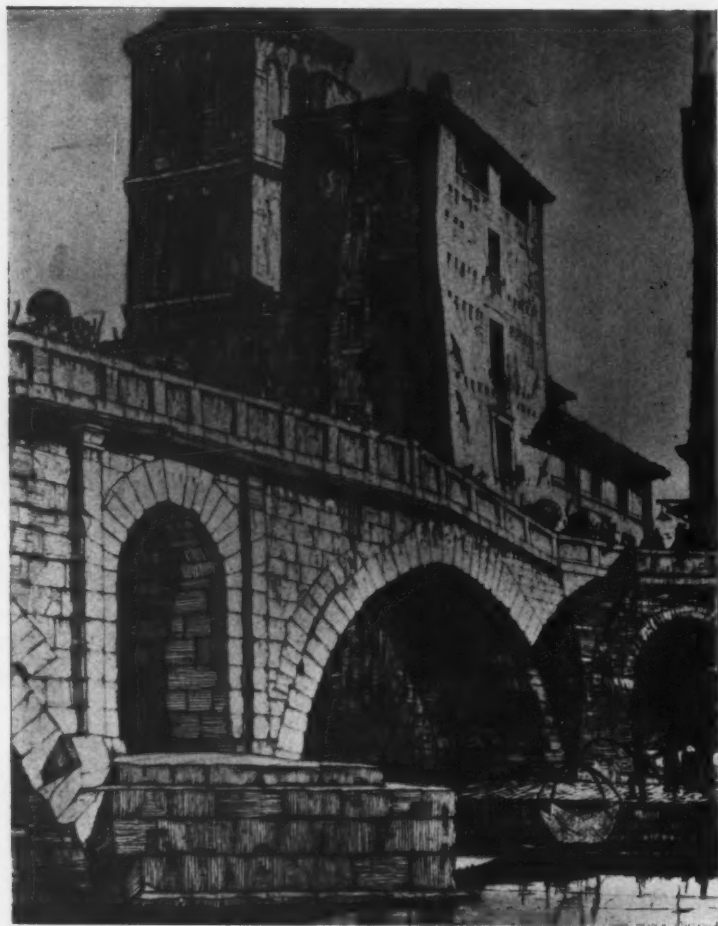
New York City

Paris

London

Among The Print Makers, Old and Modern

Rosenberg Finds the Soul of Architecture



"Ponte Fabrico, Rome." by Louis C. Rosenberg.

Louis C. Rosenberg, eminent American etcher, is holding an exhibition of etchings and drypoints at the Guy E. Mayer Gallery, New York, through May. Although Rosenberg has appeared in important group showings, quite regularly, this is his first one-man show, and consists of picked proofs from the artist's private collection. With the exception of John Taylor Arms, Rosenberg is the only American member of the British Royal Society of Etchers. He was born in Portland, Oregon, in 1890, and began to etch in 1922. Since then he has traveled in many European countries, always seeking out the unusual in architecture and those structures which have the most individuality and character. Rosenberg is a master draftsman and his prints have a real warmth of tone and sensitivity of line which give them a true etching quality.

"Anyone who is at all familiar with this artist's plates knows his preoccupation with architectural subjects and his brilliancy of draftsmanship," said Margaret Breuning of the *New York Post*. "In this well selected exhibition, richness of textures, beauty of light patterns and the character of the life that has flowed through these old buildings are emphasized even more than precision of drawing or archaeological interest." Two prints on

display show the contrast in surfaces after being treated in different degrees of light and shadow.

"Elegance and style are words that come easily to the mind," said Elisabeth Luther Cary in the *New York Times*, "but there is a word for it much more intimately expressive of the mood that enwraps the collection as a whole and protects the observer from the confusion of a multiple world without. The word is serenity, commonly enough in use but rarely justified by the art of the day. The artist has traveled in different cities of Europe in search of architecture, that which is richest in individuality. What he has sought he has found, and the buildings erected on his copper plates have a look of certainty, of something known and completely possessed, a look that never is seen in the work of either the ambient visitor on the hunt for novelty or the professional illustrator."

Although Rosenberg has sought the unusual, Melville Upton of the *New York Sun* feels that in the handling of his subjects, "he has kept to the sterner traditions of the masters of the craft in this field. His palaces and cathedrals loom solid and impressive, and for all their precision of statement his prints have color and rare tonal qualities."

A Medal, a Show

The American Institute of Graphic Arts is sponsoring an exhibition of the work of Rudolph Ruzicka, "master of the graphic arts," which is being held at the Architectural League, New York, through May 25. The Institute has just awarded him its gold medal. Widely known as an illustrator, Ruzicka works in many media. There are examples of engravings on boxwood, water color printing from rubber plates, aquatints and copper engravings.

In addition to book illustrations for "Fountains of Papal Rome," "Newark," "New York," and other publications, there are "keepsakes" for the Merrymount Press, Christmas cards, bookplates and scenic studies. Ruzicka's work, H. W. Kent writes in the exhibition catalogue, "has the qualities, all too rare, that come from profound knowledge of his own art." Beyond this, "it has the advantage of an instinct, keenly penetrating, for composition . . . and it has the indefinable thing we call style, in both senses of the word—the collective characteristics of the artist himself, and a superior quality of manner peculiar to him."

"But the power of delighting, the charm I speak of," Kent continues, "lies in something even finer than these qualities. It arises, I think, from something of the personal nature which the artist puts into his work, reflective of his attitude of mind. This is shown in a certain serenity that pervades all he does, a freedom from local traditions, a breadth of interests, a mental lightness of touch equal to the delicacy of his fingers, and a gaiety that expresses itself in a cheerful attitude toward life in the thing he portrays. His correctness of line, whether delicate or broad, his color, sparkling and more suggestive of the East than the West, his feeling for light and air are all expressive of his delight in them."

The Sparks of a Dynamo

Dudley Crafts Watson's nightly talks on the topic, "Here, There and Everywhere," over station WGN (Chicago) are proving very popular to listeners who like their radio talks packed full of information. Mr. Watson has been likened to a human dynamo and his friends marvel that he has been able to keep up the pace he has been going for the last several years. A friend once stopped him on the street and, pointing up the thoroughfare, said: "See that street of fine residences? Well, there are exactly 27 widows living in that street, relicts of men who burned themselves out." Mr. Watson then went into radio work to absorb his "leisure" time.

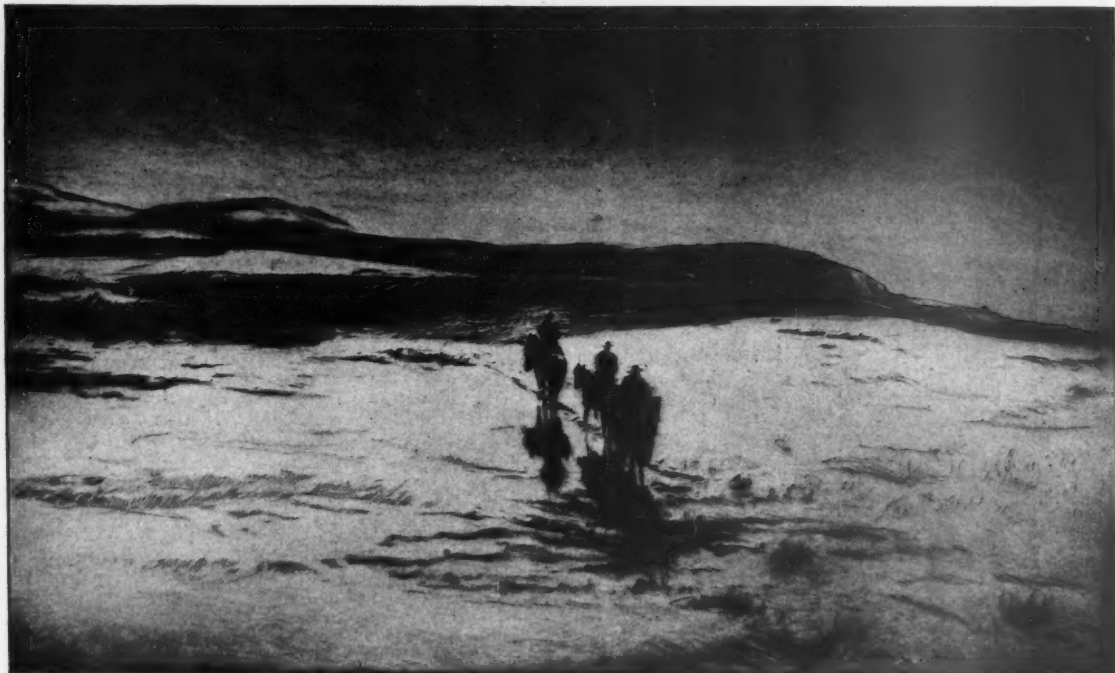
A native of Wisconsin, Mr. Watson studied at the Art Institute of Chicago and afterwards with the Spanish master, Sorolla, in Spain, and with Sir Alfred East in England. He taught in the school of the Art Institute and later for thirteen years, was director of the Milwaukee Art Institute, returning in 1923 to Chicago as head of the Institute's extension department. As lecturer for the James Nelson Raymond Public School and Children's Lecture Fund, he has given art instruction to 502,112 children in 1,304 lectures. He has conducted no less than 18 tours abroad.

Lazuli Out of His Role

"Money talks," said Lapis Lazuli, the famous artist, "especially on the radio."

Among the Print Makers, Old and Modern

Levon West Returns to Graphic Art With Seven New Etchings



"Night Riders." An Etching by Levon West. Courtesy of Kennedy & Co., New York.

Seven new etchings of Western ranch life by Levon West have been published by Kennedy & Company, 785 Fifth Ave., New York, and are on view at their galleries. West, who has won a place of distinction in American art as a graphic interpreter of the western scene, has returned to that familiar metier which brought him recognition. These etchings mark his return to the graphic arts after a year given over to water colors and the preparation of two exhibitions held in that medium.

The new subjects, resulting from two summers on ranches in Montana and Wyoming, followed by a winter hunting trip, show horsemen struggling through the desert places, blinded by snow, or riding through dazzling

light. West has captured on one of his plates three wild horses and a large group of running horses with lengthening shadows, moving across the plain. Another example, "Night Riders," herewith reproduced, is printed on a pale blue paper to give the effect of moonlight. Three solitary riders, silhouetted in the bright moonlight, are making their way through the vast expanse of wasteland.

Levon West has a background as varied and interesting as the patterns of his prints. He was born in Centerville, S. D., 35 years ago, the son of the Rev. A. M. West, a Congregational minister. On his mother's side, whose family name, oddly enough, was also West, he is a descendant of Benjamin West, celebrated

American painter, who was the second president of the Royal Academy. As a child he was given pencil and paper to keep him out of mischief. Although this was not an unusual procedure in nursery annals, his father, a man of learning and culture, even encouraged his young son to copy etchings of the old masters, particularly Rembrandt and Van Dyke, which he had collected. Thus the artist early became interested in the meaning of line. On attending the University of Minnesota, he practiced painting and illustration as a source of income. After graduating, he came East, where he was encouraged by Joseph Pennell to take up etching, the most involved and sensitive medium of graphic expression.

Fontainebleau Plans

The students of the Fontainebleau School of Fine Arts will be conducted by Director Jacques Carlu on a visit to the great Exposition of Italian Art in Paris this summer. This magnificent exhibition, which will be housed in the Petit Palais and the Jeu-de-Paume Museum during May, June and July, covers the entire development of Italian art up to the present and includes about 280 exhibits, many of them celebrated masterpieces. The students will also be escorted, as in former years, on a tour of the outstanding points of artistic interest in Paris.

The teaching at Fontainebleau partakes of the classical and modern spirits, avoiding both the servility of academism and the excesses of the Ecole de Paris. Aside from the courses proper, the students enjoy a week's tour by bus through the nearby chateau country of the Loire Valley and various week-end or one-day trips to the medieval cities and historic chateaux surrounding Fontainebleau. The immense

forest of 40,000 acres which invited the 11th century monks and the 19th century Barbizon painters, makes an ideal workshop for landscapists. Whitney Warren is chairman of the American committee on admissions for architecture, and Ernest Peixotto for painting, sculpture and design.

An Inness Memorial Show

In commemoration of the 110th anniversary of the birth of George Inness on May 1, the Montclair Art Museum held a magnificent one-day loan exhibition of Inness canvases. About 40 paintings, representing different periods in the artist's work, were included in the exhibition. Several of the finest came from members of the Inness family, among the lenders being Mrs. George Inness, Jr.; the Misses Hartley, granddaughters of George Inness; and Mrs. Alice D. Ellsworth, a daughter of George Inness, Jr. Inness was living at Montclair at the time of his death.

Summer Handicrafts Show

The American Guild of Craftsmen, recently established at the Jacques Seligmann Gallery, New York, has opened a branch for the summer at the gallery of Patricia Van Dereck in Provincetown, Mass.

About 200 members of this national guild, including some of the nation's leading handicraftsmen, will exhibit decorative objects in glass, wood, enamel, pottery and wrought iron. The exhibit will have a picturesque setting in a typical Cape Cod house, one of seven built on the spot where the Pilgrims first landed, before they proceeded to Plymouth Rock. Shows will continue in the Seligmann Galleries.

TRENT ENGRAVING CO.

[Cut makers to THE ART DIGEST]

Specialists in

FINE HALF TONES

for Artists, Art Dealers and Publishers

Your inquiry solicited

229 S. WARREN ST., TRENTON, N. J.

Books on Art

"Deutsche Kunst"

That homes and schools may possess "museums" of fine reproductions, a newly established publication, "Deutsche Kunst," is presenting each month a collection of twelve superb plates in black and white and one in color, accompanied by a German text. These plates constitute a record of Germany's most important contributions to the arts. (Bremen-Berlin, Angelsachsen Verlag, reichsmark 30 per year; American representative, F. E. W. Freund, 724 Fifth Ave., New York).

Germany's new introspection has intensified her appreciation of the work of her own artists and craftsmen. The series is valuable to American students of foreign culture, who will find in these large, well-printed plates an excellent statement of German accomplishment in the fine arts.

Three monthly installments of the first volume have already been published. In the first issue the color print is a portrait by Gottlieb Schick, early 19th century artist. Among the subjects treated in black and white are views of the Gothic Frauenkirche in Munich; St. Michaelskirche, the romanesque monument in Hildesheim; the head of Adam from the Bamberg Cathedral, a stained glass window by Dürer and a 15th century Middle-rhenish tapestry.

Easter in art is the subject of the second issue, devoted largely to the Isenheim Altar of Matthias Gruenwald. General views and details illustrate this important example of German expressionistic art. The color plate shows the Virgin and Child.

The third issue contains a variety of subjects: a Dürer water color in facsimile, the early 13th century gold shrine from the Aachen Cathedral, "Maria of the Violet" by the German Fra Angelico, Stephan Lochner; Hans Baldung Grien's portrait of Count Loenstein in the Deutsches Museum, Berlin; portraits by Johann Georg Ziesenis; and Fischer von Erlach's "Bohemian Chancellery" in Vienna.

An Art Chart

Serious-minded amateurs, and students preparing for final examinations in the history of art, will welcome "A Parallel Chronology of Painters" prepared by Margaret Britton. A comparative chart lists the outstanding painters from 1250 to 1800 so that their various activities may be contrasted for correlative study. (Chicago, Harold H. Laskey, Publisher, \$1.00).

More than 400 painters are listed under the Florentine, Sienese, Venetian, Veronese, Umbro-Roman, North Italian, Flemish, German, Spanish, French, Dutch, English and American schools. An appendix lists the 19th century painters of France, England and America. European art centers are indicated on maps of the years 1460 and 1550.

Dates and definitions of the schools, footnotes relating the influence of former masters, and a bibliography of reference books add to the usefulness of the work. The chart, 24 by 28 inches, is folded to a convenient size.

A Correction

The American Art Annual, reviewed in the last issue of THE ART DIGEST, has been reduced in price from \$10 to \$6. "The Year in Art" was written by F. A. Whiting, Jr., editor of the American Magazine of Art.

Chinese Art

Chinese art of the 18th century has been collected by Perry B. Cott for an exhibition current until May 19 at the Worcester Art Museum to show the "artistic life of a highly cultivated and subtle epoch" which was responsible for the European trend toward Chinoiserie. Mr. Cott is associate curator.

The Manchurian emperors who brought to an end the Ming dynasty gradually relaxed their military vigilance, yielding to the refining graces of their subjects. "In its culture," Mr. Cott writes, "the 18th century in China bears close relationship with the same era in the West and specifically in the France of Louis XIV and Louis XV. The same spirit of pride in conquest and subsequent indulgence in the sweet fruits of leisure as recorded in the canvases of a LeBrun or a Fragonard has its counterpart in the history of the Manchus."

Decorative treatment is the dominant characteristic of the period. "A tendency toward an exquisite and often 'precious' expression distinguishes the artistic output of the time from that of other epochs. K'ang Hsi, who reigned from 1662 until 1723, inaugurated the style which was destined to culminate in the glorious achievements of one of China's greatest rulers, Ch'ien Lung (1736-1795)."

Painting on porcelain was considered the major art, thus relegating painting on silk or paper to secondary importance. Chronically arranged, the present exhibition shows the evolution of styles and colors. Several examples at the Worcester Museum are of the K'ang Hsi blue and white wares. The ceramists made presentation jars, vases, bowls, cups, plates and figurines. Famille verte, the French name for the transparent enamels of various shades, green predominating, was applied for decoration in this period also. The color range

also embraced yellow, violet-blue, coral red and black.

Monochromes were extensively employed, the K'ang Hsi period being noted for its apple green, ruby red, called sang de boef and highly prized peach bloom, "a pale red becoming pink in some parts, in others mottled with russet spots displayed on a background of light green celadon tint." Mirror black, turquoise blue and creamy-white *blanc de Chine* belong to this era.

Under the subsequent rule of Yung Cheng and Ch'ien Lung the brilliant greens of the polychrome decoration were "supplanted by rose reds of crimson and pink tones. From these principal colors the style known as famille rose took its name. This class shows a great variety of decoration ranging from the boldly drawn designs of the earlier pieces to the exquisite painting on the small cups and dishes of the later years."

Porcelain decoration was the protagonist among the arts of China during the 18th century. The paintings bear a similarity in palette and technique to the great ceramic work. Retaining the decorative approach, the painters recorded landscape, animal life, floral subjects, portraits and religious figures.

To complete the cross section of the art activity in China during the 18th century, several pieces of carved jade are included in the exhibition. The Ch'ien Lung period is represented by examples of white and green imperial jade—vases, dishes, a pair of screens. Carved from lavender and rose jade is a bird amid blossoming flowers.

Textiles include silk panels depicting landscapes, and even imperial baby garments with dragons embroidered in circular medallions on the heavy yellow silk.

The furniture illustrates both the carved teakwood and the lacquer styles. Screens from the Ch'ien Lung dynasty are decorative transcriptions of regal concerns. Of unusual interest is the scholar's study equipped for an artist and writer of the 18th century. On his desk are boxes of writing paper, brushes of various sizes, a satin wood receptacle for brushes, an ivory brush rest in the shape of mountains, an ivory wrist rest, a pair of jade scroll weights, jade seals, blocks of colored inks, a crystal ink stone with vermilion for seal impressions, a palette of grey crackled pottery, a cloisonné water jar and ladle, and a gourd cage for the pet cricket.

Washington Square Art Fair

Conclusively proving the return of Spring, the Washington Square outdoor show will open on May 25. Artists from any borough of the City of New York may participate without payment of fees, providing they have registered with Vernon C. Porter at the Artist's Aid Committee's headquarters, Brevoort Hotel, Fifth Avenue and Eighth Street, between May 20 and 25. Positions will be determined by lot; the show lasts until June 2.

The six previous outdoor exhibits have brought artists \$35,000 in sales and as much more through contacts established at their stands in various quarters of Washington Square and adjacent streets. According to John Sloan, "The outdoor show has been invaluable in encouraging art, because it maintains a true 'open door.'" Daily attendance has averaged 5,000 persons, bringing the artists in touch with the buying public without the formalities of gallery exhibition procedure.

Last fall's outdoor show was mentioned in the London *Illustrated News* which described the project and published two rotogravure illustrations of the event.

Australia's Art

"The Story of Australian Art" by William Moore is at once a history and a reference work of current art activity in Australia, (Sydney; Angus & Robertson, Ltd.; 50 shillings). To the American reader the work suggests interesting parallels and contrasts.

Aboriginal finding are subject to the usual disparity of interpretation, rock paintings being attributed to artists from "ten thousand years ago to a more conservative estimate of a few centuries." Maritime explorers were the first to record their impressions of this country. The first artist to be born in Australia was William Pitt Wilshire, 1807, who seems to have been an architect with a penchant for botanical studies and portraiture.

Australia had its itinerant artists who obliged the settlers by transferring their likenesses to a bit of canvas or paper or who could convey to the curious Englishman an idea of the appearance of this remote continent. But art as a profession or occupation developed rather slowly. English inspiration and dependence marked the early days.

Mr. Moore has compiled historic data relative to the gradual establishment of art interests, the forming of societies and the ultimate establishment of galleries. The work is interesting as a narrative and as a revelation of the antecedents of the fine contemporary work being done by Australian artists.

Accompanying the two volumes of text are 248 illustrations, reproductions of work from various periods and photographs of artists and benefactors. A biographical dictionary lists data on important personalities in Australian art.

Great Calendar

[Continued from page 2]

- SARATOGA SPRINGS, N. Y.**
Skidmore College—May 18-June 1: Annual student exhibition.
- STATEN ISLAND, N. Y.**
Staten Island Institute of Arts & Sciences—To June 15: Annual exhibition by Staten Island artists.
- SYRACUSE, N. Y.**
Syracuse Museum of Fine Arts—May: Memorial exhibition of Nathaniel Cobb.
- WHITE PLAINS, N. Y.**
Westchester Workshop—To May 27: Ceramics and fabrics by Gertrude B. Murphy.
- CINCINNATI, O.**
Cincinnati Museum of Art—To June 1: Greek and Far Eastern art. To June 9: 42nd annual exhibition of American art.
- CLEVELAND, O.**
Cleveland Museum of Art—May: Cleveland artists and craftsmen.
- COLUMBUS, O.**
Columbus Gallery of Fine Arts—May: Work by members of Tau Sigma Delta; art school student work; Columbus Camera and Sketch Club. Little Gallery—May: Work by Frances Gray Elliot.
- DAYTON, O.**
Dayton Art Institute—To May 22: Photographs by Vitale and Geffert; paintings by Walt Kuhn; linoleum blocks by Charles Surendorf. May: Architectural photographs by Frank Roos, Jr. To May 24: Etchings by Dayton Society of Etchers; annual student exhibition.
- PORTLAND, ORE.**
Portland Art Association—May: Museum art school work.
- ADA, OKLA.**
Art Students Guild—May: African Bushman paintings (A. F. A.).
- LEWISBURG, PA.**
Bucknell University—To May 29: Work by Blanchard Gummo.
- NEW HOPE, PA.**
Phillips Mill—To June 9: Exhibition by Phillips Mill Community Association.
- NEW WILMINGTON, PA.**
Westminster College—To May 30: North American wild flowers (A. F. A.).
- PHILADELPHIA, PA.**
Pennsylvania Museum of Art—To June 19: Abstract painting 1910-35. May 18-June 19: English Mezzotints. Boyer Galleries—To May 23: Group show of members of Contemporary Arts, New York. Gimbel Galleries—To May 19: Work by Leon Karp and Saul Schary; semi-permanent exhibition of Philadelphia artists. May 22-June 9: Girdon Samstag. Philadelphia Art Alliance—May: Philadelphia Water Color Club; fifty books of the year. Print Club of Philadelphia—May 18-June 8: 12th annual exhibition of living American etchers.
- PITTSBURGH, PA.**
Carnegie Institute—To June 2: Paintings by Leon Kroll. To June 15: Etchings by Augustus John.
- PROVIDENCE, R. I.**
Rhode Island School of Design—To May 17: Portuguese handwork owned in Rhode Island. May 26-June 16: 56th student exhibition.
- MEMPHIS, TENN.**
Brooks Memorial Art Gallery—May: French painting of the 19th and 20th centuries; etchings by The Society of American Etchers.

- DALLAS, TEX.**
Dallas Museum of Fine Arts—To June 2: Figure painting; Polish graphic arts; drawings by Dallas artists.
- HOUSTON, TEX.**
Museum of Fine Arts—To May 26: Eighth annual public school exhibit. Herzog Galleries—To June 15: European etchings; 18th century brocades.
- SEATTLE, WASH.**
Seattle Art Museum—To June 2: Drawings by Italian Masters; Piranese etchings; student work.
- APPLETON, WIS.**
Lawrence College—May: Drawings by Kenneth J. Conant.
- BELOIT, WIS.**
Beloit College—May: Architectural drawings and models by Frank Lloyd Wright.
- MADISON, WIS.**
Wisconsin Union—To June 8: Seventh annual student exhibition.
- MILWAUKEE, WIS.**
Layton Art Gallery—May: Drawings by Carl Holty; tempera vignettes by Dorothy Loeb; architectural exhibit; student work. Milwaukee Art Institute—International water color show; paintings and tapestries loaned by Mrs. Harry L. Hoffman; mural studies by Dean Cornwell.
- OSHKOSH, WIS.**
Oshkosh Public Museum—May: Paintings by Sister Cassiana Maria.

Students' Drawings

Bridgman Publishers, Inc., Pelham, New York, will publish on July 15 "The Book of One Hundred Figure Drawings," selected by a jury from life drawings made by art students. This book should prove of especial interest to students, because most volumes of the sort are by professionals, who sometimes intimidate rather than encourage the amateur. Prize awards from several hundred entries were made to the following: 1st, \$25, Tad Bailey, pupil of A. Iacovlev, School of the Museum of Fine Arts, Boston; 2nd, \$15, Elizabeth Sabin, pupil of S. Burtis Baker, Corcoran School of Art, Washington; and 3rd, \$10, Molly W. Wood, pupil of Robert Rushton, Pennsylvania School of Industrial Art, Philadelphia. Seven \$5 prizes went to Duane W. Johnson, National Academy of Design, New York; Peter F. Denando, pupil of John R. Grabach, Newark Public School of Fine and Industrial Art, Newark; William Becker, pupil of Henry G. Keller, Cleveland School of Art; Paul Jones, pupil of Elmer E. Taflinger, Taflinger Studio Art School, Indianapolis; Cris Ritter, pupil of Richard Lahey, Art Students League, New York; Allan Mangold, pupil of William Wiessler, Ohio Mechanics Institute, Cincinnati; and John Burda, pupil of F. G. Carpenter, St. Louis School of Fine Arts. Every technique will be represented in these 110 figure drawings.

Classified Advertisements

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word. Copy must be typewritten or printed clearly. Address: THE ART DIGEST, 116 East 59th Street, New York City.

FOR PRESERVATION OF PAINTINGS. "Picture Preservo," (Reg.) Send 50c in stamps for trial sample. Sold in \$1, \$3, \$5 bottles. Constant users: Wildenstein & Co., Inc., Ehrlich-Newhouse, Inc., Lillienfeld Galleries, Inc., Philip Suval, Inc. Address: M. Grieve, 232 East 59th, New York.

ARTISTS MATERIALS and Picture Frames. N. Rabinowitz, 8 West 29th, New York. Telephone: ASHland 4-9839. Prompt Service.

ARTIST SUPPLY PRICE LIST sent free. Central Art Supply Co., 64 Third Avenue, New York.

ARTISTS' MATERIALS. Orders filled promptly anywhere. Joseph Mayer Company, 5 Union Square, New York City.

ARTISTS' RAW MATERIALS. Dry colors, special oils, etc. Durex Art Company, 317 East 14, New York.

HEADQUARTERS. Genuine Dry Colors for Artists use. Fezandie & Sperrie, 205 Fulton St., New York.

DUCK CANVAS, excellently prepared. 46" x 6 yards, \$5.00. Postage prepaid. Sample upon request. Payment with order. New York Central Supply Company, 64 Third Avenue, New York.

PICTURE FRAMES in raw wood, 30" x 40", 3" wide, \$1.95. Many patterns. Also carved frames designed by Bry. Braxton Art Company, 353 E. 58, New York.

NEW YORK ART GALLERY, located in heart of art center, wants promising young Western artist. Nominal fee for use of gallery. Address: Box 502.

MAN, 34, seven years teaching sculpture and painting in nationally known art school; curator, experience, available June 1. Address Box 50, The Art Digest.

YOUNG MODERN ART INSTRUCTOR, University experience, training Europe, America, wants position; history, theory, practice; fine, applied arts. Box 506, The Art Digest.

PRINTING of catalogues, brochures, announcements for galleries, artists, schools. Craftsmanship work and prompt, personal service at low cost. For a quotation on your printing needs address: John Hopkins Press, 31-38 31st Street, Long Island City, N. Y.

Buyers' Guide to THE ART DIGEST'S Advertisers

Addresses Will Be Found in Advertisements. Firms listed here will be glad to send announcements or catalogues to readers on request.

ART GALLERIES

- Argent Galleries 4
Brummer Gallery 15
Ralph M. Chait Galleries 4
Durand-Ruel 4
Ehrlich-Newhouse 4
Ferargil Gallery 4
Jacob Hirsch 4
Leonard Clayton Gallery 16
John Levy Galleries 13
Macbeth Galleries 3
Guy E. Mayer Gallery 11
Morton Galleries 4
Plaza Art Galleries 18
Rains Gallery 4
Schultheis Galleries 15
Valentine Gallery 13
Wildenstein & Co. 19

ART SCHOOLS

- Wayman Adams Portrait Class 26
Boris Anisfeld Summer School 24
Art Academy of Cincinnati 27
Art Institute of Chicago 23
Baer School of Art 28
Black Hills Art School 24

- Blake Studios 24
Berkshire International 26
Boothbay Studios 24
Broune Art Class 25
Cal. School of Arts & Crafts 28
Cape School of Art 28
Chicago Academy of Fine Arts 27
Chouinard School of Art 28
Cleveland School of Art 28
Colorado Springs Fine Arts Center 26
Corcoran School of Art 26
Cross Art School 26
Damariscotta Summer School 28
Design Workshop 27
Elliot O'Hara School 27
Eastport Summer School 26
Jerry Farnsworth School 24
Grace M. Fitzpatrick Class 27
John Folinsbee Classes 24
Grand Central School of Art 28
Hans Hofmann School 25
International School of Art 27
Kansas City Art Inst. 28
Naum M. Los School of Art 28
Maryland Institute 28

- Metropolitan School of Art 27
Miami Art Institute 26
Minneapolis School of Art 27
Moore Inst. of Art, Science & Industry 28
Mt. Bethel School of Art 27
New Orleans Art School 27
N. Y. Ceramic Studios 27
N. Y. School of Applied Design for Women 27
N. Y. School of Fine & Applied Art 27
Otis Art Institute 27
Eric Pape School of Art 28
Penn. Academy of Fine Arts 27
Pratt Institute 25
Winold Reiss School of Art 27
Rhode Island School of Design 26
Ringling School of Art 28
Rockport Summer Class 24
Umberto Romano School 26
Romanovsky Painting Class 28
School of the Boston Museum 28
Snell Art Class 25
Lester Stevens 26
St. Louis School of Fine Arts 27

- Summer School at Saugatuck 25
Syracuse University 28
Taylor Art School 27
Taos School of Art 26
Thurn School of Modern Art 26
Traphagen School of Fashion 28
Walter Golte School 28
Gay Wiggins' Art Colony 25
Wolske School 25
Woodbury School of Painting 26
Woodstock School of Art 26
Stanley Woodward School 24
Worcester Art Museum School 28

ARTISTS BRUSHES

- M. Grumbacher 31
United Brush Manufacturers 31

ARTISTS MATERIALS

- Ernest H. Friedrichs, Inc. 29
M. Grumbacher 31
Lee's Art Shop 30
Permanent Pigments 30
Talens & Son 29
MISCELLANEOUS
Studio Publications 4
Trent Engraving Co. 21

A Review of the Field in Art Education

BOOTHBAY STUDIOS SUMMER SCHOOL OF ART BOOTHBAY HARBOR, COAST of MAINE

ARTHUR L. GUPTILL
Rendering in Pencil & Pen & Ink
HELEN E. CLEAVES, Teacher Training
RUTH ERIKSSON ALLEN
Pottery & Modeling
WILLIAM L. LONGYEAR
Industrial & Advertising Design
MARGARET STONE, Teacher Training
ELAINE HALPIN, Pottery
FRANK L. ALLEN
Painting, Oil & Water Color

JULY 8 TO AUGUST 16

FOR CATALOG DESCRIBING
FACULTY • COURSES • CREDITS
Address FRANK L. ALLEN, Director
27 Fairmount St., Brookline, Mass.

HARRY LEITH-ROSS, A.N.A.

will direct the Landscape Class of
JOHN FOLINSBEE, N.A.

NEW HOPE PENNSYLVANIA

July 1st to August 31st

For further information and prospectus
address: Harry Leith-Ross, P. O. Box
133, Litchfield, Conn., until June 25.
After June 25: New Hope, Pa.

BORIS ANISFELD SUMMER SCHOOL OF ART CENTRAL CITY, COLORADO

For information write

MISS MAROCHKA ANISFELD
155 Carl Street Chicago, Ill.

STANLEY WOODWARD SUMMER PAINTING CLASS

Bass Rocks, Gloucester
July and August
PAINTING IN OIL & WATER COLOR
Write for Circular 44 Hunt St., Newton, Mass.

JERRY FARNSWORTH, A.N.A. Summer School of Painting on Cape Cod

Landscape, Portrait, Still Life, Oil and
Watercolor. Term: June 15 to Sept. 15.
Write for Circular. Address: Secretary,
Farnsworth Summer School, Truro, Mass.

ROCKPORT SUMMER CLASS By A. F. LEVINSON

Individual instruction, July 1 to Sept. 1,
at Rockport, Mass. Atlantic Ave. Studio.
For information, inquire at:
Mr. Levinson, 8911—153rd Street
Jamaica, N. Y. or phone Jamaica 6-9343J

THE ART DIGEST has become a directory for
American art schools. For advertising rates
address Joseph Luyber, Business Manager, 116
East 59th St., New York.

Indiana Mourns Forsyth, Last of Group

Indiana art circles are deeply mourning the passing of William Forsyth, dean of Hoosier artists and nationally known landscape painter and teacher. His death brought to an end a career that had spanned three generations and had seen the rise of Indiana to the proud position it now holds in the realm of American art—a development in which Mr. Forsyth played no small part. The peculiar sense of humor of the doughty little Scot caused him to keep his age a close-guarded secret during his lifetime. But he left a sealed envelope with Wilbur D. Peat, curator of the John Herron Art Institute, to be opened after his death. The *Indianapolis News* tells how Mr. Peat "with hands that trembled a little" broke the seal and read that Forsyth had been born in 1854, and had lived eighty-one years—far longer than anyone had suspected. He was the last of the original Hoosier Group—Theodore C. Steele, J. Otis Adams, Otto Stark, John E. Bundy, Richard B. Gruelle and himself.

Mr. Forsyth's life was closely linked with the John Herron Art Institute. In reality, the Institute and its affiliated school had their beginnings as an outgrowth of the art school which Theodore C. Steele and Mr. Forsyth established in the 1880's. He was a member of the board of the Herron school until last January and an active faculty member until two years ago. He is liberally represented in the permanent collection of the institute, where last fall he was given a retrospective exhibition, selected from his paintings made between 1884 and 1934. His daughter, Constance Forsyth, has followed in her famous father's footsteps, gaining wide recognition for her paintings and prints. She teaches a class made up of children of members of the John Herron Art Institute.

The press of Indiana was generous in tribute. Lucille E. Morehouse, critic of the *Indianapolis Sunday Star*, wrote: "How far William Forsyth might have gone, what success he might have achieved, what honors he might have won for himself in the field of American art if he had not given his entire life to the training of Indiana artists, can only be conjectured.

"The finest wreath of laurels should have been placed on his brow for his self-sacrificing work as teacher. An almost equal tribute is his due for his staunch support of high principles in the profession to which he belonged. He fought for this both in word and deed, as well as with his brush.

"He had no use for the charlatan and pretender. For such his rebukes were scathing and merciless. But for the sincere and earnest worker, he was ever a helpful friend and counselor."

The *Indianapolis News*: "Friendliness, sincerity and affection, qualities often lacking in the temperament of an artist, characterized Mr. Forsyth. However, as his students well



"Self Portrait," by William Forsyth.

remember, he could be fiery and sarcastic on occasion. The languor commonly associated with the idealistic dreamer had no part in Forsyth's life. He was small, wiry and energetic. His was a life of action."

"With the passing of William Forsyth," writes Mr. Peat. "I feel that Indiana has lost one of her great citizens and the art world has been deprived of a fine teacher and painter. He was always a severe critic, vigorous in his attack on false or insincere art productions, but withal a sound philosopher and a sympathetic friend."

Settlement House Contest

The Annot Art School in co-operation with Rockefeller Center is sponsoring a contest among students between the ages of 12 and 16 from six New York settlement houses. Two students will be selected from each group to paint one of the flower groupings at the "Gardens of the Nations." The winning student will be awarded a four day stay at the Annot Summer School at Westport during July or August. Greenwich House, the Educational Alliance, Henry Street Settlement, University Settlement, Bronx House and Council House are participating.

An Art Lovers' Tour

Miss Ella Munsterberg, of the faculty of the Massachusetts State Art School and well known radio lecturer, will conduct an art lovers' tour through Europe this summer under the management of Thomas Cook & Son. The itinerary includes Rome, Florence, Budapest, Vienna, Dresden, Paris and London, besides places of particular interest in North Africa, Portugal and Switzerland. The tour starts from Boston on July 4 on the *Saturnia*, and returns to Boston Aug. 25 on the *Scythia*.

SUMMER PAINTING CLASS UP IN THE BERKSHIRES

June 17 to Sept. 15

LEO B. BLAKE

INSTRUCTOR

- REASONABLE RATES -

Write for Folder for unusual details

BLAKE STUDIOS - BERKSHIRE, MASS.

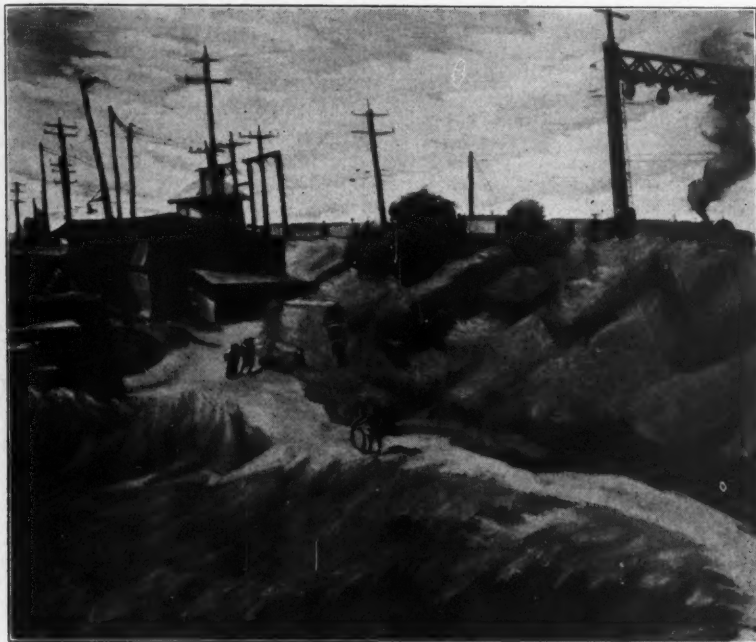
Combine Vacation and Study at BLACK HILLS ART SCHOOL Tent Colony

For further information write

E. R. Horne, 2809 Wooddale, Lincoln,
Nebraska. Until June 20th. After June
20th, Hot Springs, S. D.

A Review of the Field in Art Education

"Schwieder's Artists" Hold Third Annual



"Village Station," by Elijah Silverman.

The third annual exhibition of New York artists working with Arthur Schwieder, well known art instructor who has held numerous exhibitions in New York, is being held at the Montross Gallery, New York, through May 25. Among the 26 exhibitors, one who attracts attention is Elijah Silverman, whose "Village Station" is herewith reproduced. With breadth of vision and a deftness in handling his materials, this young artist reveals in his several included paintings a certain directness of approach. He endows his pictures with vitality and consistent color arrangements.

Each year the group of exhibitors grows

and each year the work shows development bearing out the art principles under which Mr. Schwieder conducts his classes. It is evidenced throughout the exhibition that the instructor does not interfere with the individuality of the student by trying to cast him into a definite mold.

Much of the work shown is outstanding in its diversified treatment and several of the exhibitors disclose distinctive techniques as well as individual color treatments. Among the outstanding artists are Charles Braunfels, Emanuel Feintuch, Samuel Grunwald, France Ludgely, Philip Lazara and Irwin Ticktin.

Florence Cane School's Exhibit

Students of painting, lithography, water color, sculpture, drawing and fresco at the Florence Cane School of Art, New York, are holding an exhibition of more than 200 examples of their work in the school's galleries, until June 15. Among the enrolled students are many teachers and a group of artists who under the P. W. A. P. became teachers of fine and applied art in New York City.

Will Teach at Beach Haven

Grace M. Fitzpatrick announces the second season of her sketching classes at Beach Haven, N. J., during July. Miss Fitzpatrick, who is a member of the Brooklyn Society of Artists and the National Association of Women Painters and Sculptors, will give instruction in oil, water color and pastel. Beach Haven is on an island, six miles off the Jersey coast, and offers abundant material for sketching.

THE BROWNE ART CLASS PROVINCETOWN MASS.

Instructor

George Elmer Browne, N.A.

FIGURE, LANDSCAPE, MARINE,
PORTRAIT, PICTORIAL COMPOSITION,
OIL, WATER COLOR TECHNIQUE
Credits given for salary increment purposes.

JULY 1 to SEPT. 1, 1935

Write for Circular A

BROWNE ART CLASS

Box 82

Provincetown, Mass.



HANS HOFMANN SUMMER SCHOOL AT PROVINCETOWN

June 24 — September 14, 1935

Classes in drawing and painting. Students may work from models, still-life, landscape, or compose improvisationally. AMERICANS will welcome the opportunity to study with Hofmann in this country. For twenty years his internationally famous school in Munich has drawn students from every country. It has produced influential teachers and painters clear in conception, aesthetically significant in their work.

SHELDON CHENEY, author of "A Primer of Modern Art" and "Expressionism in Art": "It seems to me that Hans Hofmann has a better grasp than any other artist-teacher on the problem of plastic organization, which lie at the heart of modern painting. In so far as training and personal contact can make students into painters, Hans Hofmann offers more than anyone I know and his school in New York should become a creative center unsurpassed in Europe and America."

● Prospectus and further information obtainable from:

The Hans Hofmann School of Fine Arts
137 East 57th Street, New York City - Plaza 3-7439

GUY WIGGINS ART COLONY LYME, CONN.

Opening: June 1st

Classes: In all mediums, Landscape, Figure, Portrait . . . 8th Season.

Write for Booklet

REVISED RATES B. E. Credits

SUMMER SCHOOL OF PAINTING

AT SAUGATUCK, MICHIGAN
affiliated with

**SUMMER SCHOOL OF THE
ART INSTITUTE OF CHICAGO**

June 24 - August 31, 1935

Classes in figure painting, landscape, still life painting, lithography, pictorial design.
INSTRUCTORS: FREDERICK F. FURSMAN, Director.
FRANCIS CHAPIN ■ EDGAR A. RUPPRECHT
Address: Sec'y., Summer School of Painting
Saugatuck, Michigan

R. W. Woiceske

Summer
Art Class

at

Woodstock, N. Y.

Will take a few more students for instruction in ETCHING & PAINTING for particulars write Woodstock or inquire at the Kleemann Galleries 38 East 57th Street New York City

Pratt Institute

School of Fine and Applied Arts

Brooklyn, New York
Pictorial Illustration, Advertising Design, Fashion Illustration, Interior Decoration, Industrial Design, Architecture. Four year course in Teacher Training. 38 Studios. 91 Instructors. 48th Year.
Catalogue on Request.

215 RYERSON STREET, JAMES C. BOUDREAU, Director

● THIS IS YUGOSLAVIA YEAR ●

Paint with

HENRY B. SNELL

In Colorful Old

RAGUSA and SARAJEVO

June 29th - Sept. 6th

ADDRESS: SNELL ART CLASS,
c/o M. C. BOYD, BLOOMFIELD, N. J.

THE THURN SCHOOL OF MODERN ART



SUMMER SCHOOL of PAINTING

JUNE 24 - SEPTEMBER 13

ENTER ANY TIME

DRAWING, COMPOSITION, AND PAINTING, FIGURE, STILL LIFE, AND LANDSCAPE, STUDIO AND OUTDOORS

For Circular (D) address

ERNEST THURN, Director East Gloucester, Mass.

INTERNATIONAL SCHOOL OF ART COOPERATING WITH

THE BERKSHIRE SUMMER SCHOOL OF ART AT MONTEREY
in the Berkshire Hills of Western Massachusetts

EMMY ZWEYBRUCK
OF VIENNA

AND WELL KNOWN AMERICAN INSTRUCTORS
FOR CATALOG ADDRESS
BERKSHIRE INTERNATIONAL
340 High St., Newark, N. J.

COLORADO SPRINGS FINE ARTS CENTER

(formerly Broadmoor Art Academy)

Colorado Springs, Colorado

SUMMER SCHOOL, June 24th to August 17th

STANLEY LOTHROP
General DirectorBOARDMAN ROBINSON
Art Director

Life Classes - - - Boardman Robinson
Landscape Class - - - Ernest Fiene
Lithography - - - Laurence B. Field
Applied Graphic Art - Warren Chappell

Tuition for each class - \$15.00 per month
Evening Life Class - - - \$8.00 per month
Address: Stanley Lothrop, West Dale Street

WALTER GOLTZ

SCHOOL OF
LANDSCAPE PAINTING.

JUNE 17 TO SEPT. 17

WOODSTOCK

NEW YORK

GEORGE B A E R Summer School of Art

WEST - CORNWALL
CONNECTICUT
Write for Catalog

BERKSHIRE HILLS

SUMMER CLASS

in
LANDSCAPE DRAWING, PAINTING,
OILS & WATER COLORS

JULY 1st - SEPT. 1st

W. Lester Stevens, A.N.A.
Catalogue sent on request - ROCKFORD, MASS.

23 Art Courses

Anticipating the academic year 1935-36, Dr. Walter W. S. Cook has just announced the fine arts courses at the New York University Graduate School. The staff, augmented by visiting professors, will conduct 23 courses at the Metropolitan Museum, the Morgan Library, the Frick Art Reference Library and at the university centers.

Karl Leo Heinrich Lehmann-Hartleben, formerly of the University of Muenster, will lecture on classic Greek sculpture and archaeology. Marcel Aubert and Dr. Cook will discuss problems in Romanesque art. Walter Friedlaender, from the University of Freiburg, will offer courses on Rubens and Baroque painting.

Other courses will vary from former schedules. Dr. Charles R. Morey of Princeton University will treat of "The Evolution of Medieval Style"; Dimitris T. Tselos, medieval architecture. Richard Offner is offering a course on the Great Masters of the Renaissance. Further topics include Mayan Art, Herbert J. Spinden; Painting in the Orient, Rudolf M. Riefstahl, and Early Mediaeval Spanish Art, Helmut Schlunk.

Seminars are to be conducted in Criticism by A. Philip McMahon; Connoisseurship, Richard Offner; Greek Art and Archaeology, Prof. Lehmann-Hartleben; Gothic Painting in Spain, Dr. Cook; Baroque, Dr. Friedlaender; etc.

The M. A. and Ph.D. degrees are offered by New York University for graduate study in the fine arts.

Ste. Genevieve's School

Located in Ste. Genevieve, Mo., the oldest white settlement west of the Mississippi, is a summer school of art under the direction of Jessie Rickly and Aimee Schweig, whose third session will be held from July 8 to Aug. 17. The school seeks to nurture art expression in this locality, which provides rich inspiration in the local color of the towns and the natural beauty of the Ozarks and the Mississippi River.

Students are given individual instruction in the media of their choice. Fundamental principles are emphasized, to facilitate the expression of personal reactions. Sunrise classes are held on week-days for out-door sketching, with studio work each afternoon. A free creative period gives the student opportunity for independent experimentation, subject to later criticism. In addition to the directors, there will be five guest instructors this summer: Fred Conway of the St. Louis School of Fine Arts; Vera Flinn of Washington University; Victor S. Holm, sculptor; Gregory Ivy, of State Teacher's College, Pa., and Oscar Thalinger, painter.

Ste. Genevieve celebrates its bicentennial this year. The community has preserved much of its early atmosphere and is not unlike an old-world village.

UMBERTO

ROMANO

Information
21 Fruit Street
Worcester, Mass.
After June 24
East Gloucester, Mass.

SCHOOL OF
CREATIVE ART

JULY & AUGUST

CHARLES WOODBURY THE ART OF SEEING

Drawing: July 1 to 13, Boston, Mass.
ELIZABETH WARD PERKINS, Instructor
Painting: July 16 to Aug. 16, Ogunquit, Me.
Work out-of-doors in oil and watercolor
Address Secretary, Woodbury School
231 Perkins St. - - Jamaica Plain, Mass.

STUDY ART IN TAOS

In the glamorous Southwest, land of Indians, desert and soaring mountains, blue skies, smiling sun, starry nights.

Summer Session June 1 until October 1

Classes in: Theory and Application of Dynamic Symmetry, Theory and Practice of Color, Drawing and Paintings in all Mediums.

SPECIAL TEACHER'S COURSE OF SIX WEEKS

Students may enter any time during Summer Session. Under personal direction of

EMIL BISTTRAM

Write for Catalogue

TAOS SCHOOL OF ART,
Taos, New Mexico
Emil Bisttram, Director

JULY - AUGUST - 1935

THE CAPE SCHOOL OF ART

HENRY HENSCHKE, Instructor
(formerly assistant instructor in
the Cape Cod School of Art)
PROVINCETOWN, MASS.
Address the Secretary.

RHODE ISLAND SCHOOL OF DESIGN

PROVIDENCE, R. I.

SUMMER SCHOOL

COMPLETE EQUIPMENT, CREDITS,
COUNTRY, CITY AND SEASHORE

Woodstock School of Painting

Instructors

CONRAD CRAMER HENRY MATTSON
YASUO KUNIYOSHI CHAS. ROSEN
JUDSON SMITH

Salary Increment Credits.

For Catalog Write:

JUDSON SMITH, Director, Woodstock, N. Y.

MIAMI ART INSTITUTE

J. BORDEN NEWMAN, DIRECTOR

FINE & APPLIED ART, ALL PHASES
Year round school. Outstanding faculty. Ideal living conditions summer and winter.
for information, address:
Sec. R. B. Hardin, 39 SE. 6 St., Miami, Fla.

Eastport Summer School of Art

EASTPORT - MAINE

JUNE 17th to AUGUST 25th

Instructors:

GEORGE PEARSE ENNIS

ROBERT C. CRAIG

Mediums: Oil, Water Color, Etching & Lithography

For Catalog A. Address:

GLADYS ATWOOD ENNIS, 628 W. 24, N. Y.

Cross Summer Art School

Students from 15 states gained in weeks last summer vision and technique not attained in years of previous study. Prepare for opening July 1st by home course on portraiture, landscape, still life, commercial art (\$25). Six weeks in the school \$60.

CROSS ART SCHOOL, Boothbay Harbor, Maine

WAYMAN ADAMS

Summer Portrait Class
in the Adirondacks

June 17th to September 26th

Elizabethtown, New York

The DESIGN WORKSHOP

on board the ship Herbert in Gloucester harbor is a modern creative practice school in which, for the past 8 years, we have been working out what we believe will be the art education of the future. Its aim is to *experience* color and form and their relationships and then apply that experience to creations in many mediums from the picture and sculpture to things of use. This way of working is radically different from copying still-lives and posed models or learning a set formula. It humanizes the modern movement by applying it to life, by taking art out of the typical "studio" or "school" atmosphere into the healthier one of the workshop. For amateur and professional. July 5th to Sept. 1st.

RALPH M. PEARSON

69 Bank Street New York City
After June 1st, E. Gloucester, Mass.

**WINOLD REISS
ART SCHOOL**

COURSES IN DRAWING PAINTING, DECORATIVE DESIGNING, MURAL PAINTING, SCULPTURE
108 WEST 16th STREET, NEW YORK
Summer School
GLACIER NATIONAL PARK
MONTANA
WRITE FOR BOOKLET

THE ST. LOUIS SCHOOL OF FINE ARTS

Washington University
Drawing, Painting, Sculpture, Commercial Design, History of Art, Composition, Perspective, Costume, Leather, Metal, Pottery, China and other arts.
For catalogue write
Room 110, Washington University,
St. Louis, Mo.

New York Ceramic Studios

MAUD M. MASON, Director
Day and Evening Classes.

THE PRINCIPLES OF DESIGN IN BUILDING AND DECORATING OF POTTERY FORMS IN CERAMIC SCULPTURE
114 EAST 30th STREET
NEW YORK CITY

THE ELIOT O'HARA SCHOOL OF WATERCOLOR PAINTING

Goose Rocks Beach - - - Maine
FIFTH SEASON, 1935
Two Terms - Four Weeks Each
July 1 through 27; August 1 through 28
Write: Eliot O'Hara, 2025 O St., Washington, D. C.

**Art
SCHOOL
of the**

MINNEAPOLIS INSTITUTE OF ARTS
200 East Twenty-fifth Street
MINNEAPOLIS - MINNESOTA

NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

160 Lexington Ave., N. Y. City, 43rd Year
Textile Designing, Interior Decoration, Architecture, Fashion Illustration, Life Class, Decorative Design, Poster, Lettering
Positions and orders filled.

"Dutch-French"

Contemporary Arts, New York, plans each season to sponsor a European newcomer with a one-man exhibition. The initial invitation went to Gerard Hordyk, Dutch painter, who will present his latest paintings there from May 20 to June 1.

The French critic, Paul Fierens, says of Hordyk, who has lived and painted in Paris since 1928: "It is noteworthy that Holland, and Belgium also for that matter, have produced besides their artists whose distinctive temperaments are so different from the French—besides such men as Sluyters, Gestel, Parme, De Smet—so many painters who have been quickly won over to the manners and aesthetics of the young Parisian School. Among these latter Gerald Hordyk seems to stand out as the most gifted, the most clairvoyant."

Hordyk makes no effort to conceal the influences that are so strong in his work. "People reproach me because my work is French," says the artist. "People reproach my being influenced. Here I can only quote the saying of Matisse. 'One should never fear influences, for that would be insincerity towards oneself.' Besides, it is boring to stay free from influences. At one time four years ago, before the birth of my son, I thought that here at last would be a genuine Hordyk. But when he arrived all bright red into the world, it was just another Modigliani!"

League Department

[Continued from page 31]

pleased to render such services and to co-operate with your League to the extent which may be found possible.

A further meeting of the delegates from some twenty art societies met again in New York on the afternoon of May 3, and appointed the following Organization Committee:

Gordon Stevenson, chairman, 1 Lexington Ave., New York, N. Y.; H. Van Buren Magonigle, Jonas Lie, Henry R. Rittenberg, Arthur R. Freedlander, Wilford S. Conrow and Bernard Karfiol.

This is distinctly a collaborative project for all art societies, and of individual artists who find merit in it. The cooperation of all is urged. Until further notice, all offers to join in our common effort to find ways and means of realizing it, should be sent to Mr. Gordon Stevenson, 1 Lexington Ave., New York, N. Y.

GRACE M. FITZPATRICK

will conduct a
SKETCHING CLASS
at Beach Haven, N. J.

During July

For Circular Address:

410 E. 17th St., Brooklyn, N. Y.
Tel. BUCKminster 2-4724

**TAYLOR ART SCHOOL
AT SAUGATUCK, MICHIGAN**

June 24 - August 24

Classes in figure painting, landscape, still life painting.

Instructors: Cora Bliss Taylor, Director; William S. Schwartz.

Address: Secretary, Taylor Art School, Saugatuck, Mich.

July - August

MT. BETHEL SCHOOL OF MODERN ART

Frankel Farm - Mt. Bethel, Pa.
Beautifully situated near Delaware Water Gap
Tuition including board and lodging—\$25.00 per week
Salary increment credits given to teachers
For catalogue write:

Joseph Raskin - Director - 96 Fifth Ave., N. Y. C.

**PENNSYLVANIA ACADEMY
OF THE FINE ARTS**

Philadelphia (Winter), Chester Springs, Pa. (Summer)
Oldest fine arts schools in America. (Est. 1805.) City and Country locations; unexcelled equipment for the complete professional training of the artist. Distinguished faculty. Preliminary classes for beginners. Special evening classes. Departments of Painting, Sculpture, Illustration, Mural Painting; also a co-ordinated course with the University of Pennsylvania, B.F.A. degree. European Scholarships and other prizes.
Philadelphia School—Broad and Cherry Streets.
Eleanor N. Frazer, Curator.
Chester Springs Summer School—Resident and Day students. J. T. Frazer, Jr., Curator.

WRITE FOR BOOKLET OF SCHOOL WHICH INTERESTS YOU

NEW YORK SCHOOL OF FINE AND APPLIED ART (Parsons)

WILLIAM M. ODOM, President

July 8

to August 16

Send

For

Catalog

SIX WEEKS SUMMER SESSION

Specially planned weekly units of study in departments of House Planning & Decoration, Costume Design, Graphic Advertising, Teacher Training, etc. Also Life Drawing, Special Lecture Course, etc.
Address Box A, 2239 Broadway, New York

SUMMER COURSES START JULY 1st

DRAWING • PAINTING • DESIGN • INDUSTRIAL AND STAGE ARTS • DRESS ARTS • INTERIOR DECORATION • CARTOONING • SCHOOL-ART METHODS • COMMERCIAL ART • ILLUSTRATION



FOR TIMELY INSTRUCTION AND GUIDANCE ATTEND
CHICAGO ACADEMY OF FINE ARTS
CARL WERNITZ, President
18 SOUTH MICHIGAN AVENUE

OTIS ART INSTITUTE

A SCHOOL OF FINE AND APPLIED ARTS MAINTAINED BY THE COUNTY OF LOS ANGELES AS A DEPARTMENT OF THE LOS ANGELES MUSEUM

2401 Wilshire Boulevard, Los Angeles, California
Thirty-eight classes beginning and advanced. Work outdoors or indoors 12 months in the year. Date of entrance and period of study optional. A genuine Art Spirit pervades this art school. Illustrated catalog upon request.

Summer Painting Class

under

MICHEL JACOBS

RUMSON, NEW JERSEY

For further information enquire

METROPOLITAN ART SCHOOL

58 West 57th St., New York, N. Y.

INTERNATIONAL SCHOOL OF ART

Elma Pratt, Director 127 East 55, N. Y. C.

Courses in Wood-Blocking and Design, Glass Painting, Stage-craft, Modeling.

HUNGARY - POLAND - CZECHOSLOVAKIA - AUSTRIA - ROMANIA

Famous artists; vivid peasant districts. 62 days for \$625.

SS. Europe from N. Y. June 30, SS. Bremen from Bremen Aug. 23

New Orleans Art School

CONDUCTED BY
THE ARTS AND CRAFTS CLUB OF NEW ORLEANS

COURSES IN THE FINE & APPLIED ARTS

Catalogues on Request

712 Royal Street New Orleans, La.

Art Academy of Cincinnati

Founded 1869

Moderate tuition fees. Day and night classes. Professional training in fine and applied arts. Winter and summer sessions. For information address

WALTER H. SIPLE, Director
Art Academy Cincinnati, Ohio

KANSAS CITY ART INSTITUTE

● Summer School
June 10 - July 20
Midwestern Art
School Under Tal-
ented Instructors.
Catalog ... 4407
Warwick Blvd.

CHOQUINARD SCHOOL OF ART

ADDS TO ITS REGULAR FACULTY
ARCHIPENKO...SCULPTURE. PAINTING
JOSEPH SINEL ... INDUSTRIAL DESIGN
PAUL T. FRANKL ... MODERN INTERIOR
STUDENTS MAY ENTER ANYTIME
741 S. GRANDVIEW ST., LOS ANGELES

GRAND CENTRAL SCHOOL OF ART

Individual talent developed by successful modern artists.
Drawing, Painting, Sculpture, Illustration, Advertising,
General Design, Costume Design, and Interior Decoration.
Day and Evening Classes - - - - - Catalogue
7021 Grand Central Terminal, New York City

RINGLING SCHOOL OF ART

FACULTY OF OUTSTANDING ARTISTS TEACHING ALL
PHASES OF ART
The school of the Ringling Museum. Outdoor classes
all winter. Animal study at Ringling Circus winter
quarters. Junior College connected. Music School.
Dormitories. Write for catalog. Address: President,
SARASOTA, FLORIDA

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in PAINTING, INTERIOR DEC-
ORATION, DESIGN, ARCHITECTURE, ILLUSTRATION
AND COMMERCIAL ART, PUB. SCHOOL ART. Lead-
ing to the degree of Bachelor of Fine Arts.
HAROLD L. BUTLER, Dean SYRACUSE, N. Y.

Summer ART Courses

ART INSTITUTE OF CHICAGO
Dept. A.A., Michigan Ave. at Adams, Chicago, Illinois.

ERIC PAPE CLASSES

Drawing, Painting, Composition,
Life, Portrait, Still Life

SUMMER SESSION
AT NEWPORT, R. I.

Address Secretary, Studio 1020, The Chelsea,
222 West 23rd Street, New York City



Cleveland School of Art

Cleveland, Ohio
Four-year Courses in the
Fine and Applied Arts

Illustrated Catalog A on Request

Auctions to End



George I Silver Coffee Pot by Paul Lamerie,
London, About 1718.

Winding up a most active season, the Amer-
ican Art Association-Anderson Galleries have
a varied schedule for their late May sales.
On the afternoons of May 22, 23 and 24 the
collections of fine English and American period
furniture, Georgian silver and decorations,
formed by Robert Goelet, Ella Parsons and
others, will go under the hammer, following
exhibition from May 18. The silver is par-
ticularly impressive, including important pieces
by Paul Storr and Paul Lamerie and large
Queen Anne and Charles II groups. The
American furniture includes important Phila-
delphia pieces, many of which have been ex-
hibited at Independence Hall, Memorial Hall
and the Pennsylvania Museum. Queen Anne
walnut, Chippendale mahogany, Sheraton and
Hepplewhite pieces stand out in the English
section. The decorations comprise fine tex-
tiles, Oriental Lowestoft, Majolica, Oriental
rugs, prints, water color and paintings.

Due to the closing of his New York gallery,
Walter Needham will have his collection of
English furniture and decorations dispersed
the afternoon of May 28. Exhibition will be
from May 24. On May 27, at 10:30, the
contents of Ivy Hall, residence of the late
Albert H. Gary and the late Emma T. Gary,
at Jericho, L. I., will be sold on the premises.

Dixie Art Colony's Plans

The Dixie Art Colony, the summer art
school of the Montgomery (Ala.) Museum of
Fine Arts, begins its third season on June 3,
which will include four weeks of painting out-
doors on and around Lake Jordan in Elmore
County, Alabama. Details may be had from
the museum director.

THE DAMARISCOTTA SUMMER SCHOOL OF ART, Maine, July 1-Sept. 1

The St. Petersburg Winter School of Art,
Florida - - - - - Jan. 1 - April 1.

PAINTING IN OIL & WATER COLOR

S. Peter Wagner, Director

For catalogue, address:
S. P. Wagner - - - Rockville, Maryland

● ROMANOVSKY PAINTING CLASS

Portrait, Figure and Still Life
Studio 605, The Lincoln Arcade, 1947 Broadway,
between 65 and 66 Street, New York City
Hours 9:30 A. M. to 12:30 P. M. daily except Sat. & Sun.
Telephone Riverside 9-3567



MOORE INSTITUTE OF ART, SCIENCE & INDUSTRY

90th Year

Distinguished Faculty, Practical Courses
in all branches of Fine and Applied Art
Accredited Teacher Training Course
Bachelor of Fine Arts Degree
European and other Prize Fellowships
Residence Houses for out-of-town
students

Broad & Master Sts. Philadelphia

TRAPHAGEN SCHOOL OF FASHION

1680 Broadway (near 52d St.) New York

Internationally Celebrated Graduates

Intensive Six Weeks' Summer Course

All phases of Fashion Illustration and

Design. Other classes in Interior

Decoration, Stage and Textile Design,

Draping and Construction. School in-

corporated under Regents. Teachers'

Alertness Credits, B of E., given. Send

for Circular D, or Phone COL. 6-2077.

INVESTIGATE BEFORE REGISTERING ELSEWHERE



California School of Arts and Crafts

29th Summer Session

June 24-Aug. 3, 1935

Stimulating classes in the fine and

applied arts and crafts for stu-

dents seeking new ideas and view-

points. Beautiful campus; delight-

ful climate; distinguished faculty.

Write F. H. Meyer, Director,

for Summer Catalog "D"

Oakland California



MARYLAND INSTITUTE

1825 - BALTIMORE - 1935

Courses in Fine Arts, Teacher Training, Crafts,
Advertising and Costume Design, Interior Deco-
ration, Stage Craft, etc. Catalogs on request.

WORCESTER ART MUSEUM SCHOOL

24 HIGHLAND ST., WORCESTER, MASS.

Three-year courses in Design, Drawing and

Painting. Modeling. Metal Work. Jewelry.

Pottery. Weaving. Day and Evening Classes.

Catalogue sent on request.

H. STUART MICHIE, Principal

SCHOOL OF THE BOSTON MUSEUM OF FINE ARTS

DRAWING - PAINTING
SCULPTURE - METALWORK

APPLIED DESIGN

Staff: A. Iacovelli, Director of Drawing &

Painting; F. Allen, Sculpture; W. Huchthausen,

Design; J. Sharrock, Jewelry & Metalwork.

235 Fenway, Boston, Massachusetts

NAUM M. LOS SCHOOL OF ART SUMMER

SCULPTURE - DRAWING
PAINTING - MEDALLIC ART
MODELLING OF ANIMALS

Individual Instruction Day and Evenings

Now in Session Catalog on request

22 East 60th Street, New York City

Corcoran School of Art WASHINGTON, D. C.

Tuition Free—Annual Entrance Fee
\$25.00—Day and Evening Classes in
Drawing, Painting, Sculpture, Composi-
tion. For information and Prospectus,
address

MISS AGNES MAYO, Secretary

Mrs. Gardin Holds Show at Age of 76



"Poppies," by Alice Tilton Gardin.

Alice Tilton Gardin, 76 year old mother of Laura Gardin Fraser, the sculptor, and mother-in-law of James Fraser, one of America's foremost sculptors, is exhibiting paintings of thumb-box proportions at the Grant Gallery, New York, until May 27. Composed of flower subjects, simply and brilliantly treated, and a group of landscapes and street scenes, these little paintings show the richness of accumulated years of painting. For Mrs. Gardin has spent 59 years studying and creating. She began her studies in Paris at the age of 17 and at 19 exhibited a water color in the Paris Salon and sold it. The subject was a study of corn-flowers which she called her "lucky piece," so that in later years when she needed a sale she found that her corn-flowers always found a buyer.

When she was still 19 Mrs. Gardin already

had a following of students, all older than herself. In her more mature years, after she had developed and found recognition as one of the foremost water colorists in the Middle West, she opened a large studio in Chicago. Last year she held an exhibition of oils at the Sherman Gallery in Westport, Conn. Her street scenes, catching the spirit of city life, include colorful and quick impressions of market places and picturesque parts of Eighth Street, the "Main Street" of Greenwich Village. In her flower paintings, Mrs. Gardin turns to simple compositions and subtle backgrounds against which her grouped flowers sparkle with a vibrancy not too over-developed. It is this controlled vitality that permeates her landscapes, which she treats with a strong sense of poetic values, usually selecting the autumn and misty days for subject matter.

Women's Department

[Continued from page 30]

tional Lectures Committee, Mr. Orlando Rouland, Chairman, 130 West 57th St., New York.

A NEW JERSEY EVENT

At the Madison Hotel, Atlantic City, N. J., May 4, during the convention of the Junior Division of the New Jersey State Federation of Women's Clubs, the prominent feature of the program was a demonstration by Waylande de Santis Gregory, talented young sculptor whose studio is in Metuchen, N. J. He brought a large exhibition of porcelains and clay models, also photographs of his beautiful statuary. While explaining the principles of modeling in clay he gave a splendid demonstration by molding a head before the enthusiastic audience of eight hundred girls. Miss

Alice Waud of Long Branch, N. J., who arranged the program, is the chairman of the State Junior Art Division.

Mr. Tony Sarg was the speaker at the luncheon that followed. He made a decided hit by posing Mr. Gregory and sketching him with the body of a kangaroo. Miss Waud presented two prizes, an oil painting, "Fishing Village at Mayaguez, Porto Rico" to the Maplewood Woman's Club, and a very fine etching by George Elmer Browne to the Collingswood Woman's Club.

Egyptian Tomb Portrayed

A reproduction of the tomb of Amen-Mes painted by Marcelle Baud has been installed in the Charles Edwin Wilbour Memorial Room at the Brooklyn Museum. At its first showing Prof. Jean Capart, advisory curator of Egyptology, gave an illustrated talk.

ORPI

ARTISTS' OIL COLORS
MADE IN HOLLAND

INEXPENSIVE and of
PROVEN PERMANENCY
-the result of years of
scientific research by
the manufacturers of the
well known REMBRANT
COLORS. A range of shades
sufficiently large for
any palette. Studio tubes
ranging in price from 25¢
to 45¢

TALENS & SON
NEWARK · NEW JERSEY

USE

Rembrandt
COLORS

TALENS & SON
APELDOORN HOLLAND

U.S. DISTRIBUTING OFFICE · NEWARK, N.J.

BLOCKX COLORS

OIL — WATER —
POWDER

Artists' Canvas

We stock canvas for
Mural Paintings
10' - 13'6" - 18'9" and
20 feet wide
Linen and Cotton
In one piece from 1 to
50 yards long.

Manufacturers of
"Clover Brand"
Products

Write for Catalogue and
Samples

ERNST. H. FRIEDRICH, Inc.

Our Only New York City Address
129-131 W. 31st STREET, NEW YORK, N. Y.

THE ART DIGEST offers a vast market for
dealers and manufacturers of artists' materials.
For rates, address: 116 East 59th St., N. Y. C.

permanent pigments

as important to the
WATER-COLORIST
as to the
painter in oils

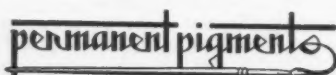
The same restrictions of only entirely permanent, reliable pigments, guaranteed full statement of composition, following of the specifications of the American Artists Professional League, and maximum color strength apply to our Water Colors the same as to our well known Permanent Pigments Oils.

Enduringly Permanent Charm

can be attained because reliable permanency and fine grinding and uniformity produce lasting smooth, clear, and brilliant washes from which maximum transparency is obtained.

The Medium is so formulated that the color always can be easily worked on the palette. The Concentrated Color allows the use of these colors in Opaque as well as Transparent technic and, when thinned, the use with Air-Brush or Pen.

Ask your Permanent Pigments Dealer for our literature and the informative technical booklet "Enduring Colors for the Artist".



1127 W. SIXTH ST., CINCINNATI, O.

Permanent Pigments

Buy them at

LEE'S ART SHOP

209 West 57th Street, New York

Circle 7-0679 - Next to Art Students League

A full line of Artists' & Drawing Materials. Raw Wood & Hand Carved Frames —at reasonable prices.

Special Attention to Amateurs
Mail Orders Have Our Personal Attention

THE ART DIGEST furnishes a vast market to dealers and manufacturers of artists' materials.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA



"The Watch," by George Pearse Ennis.

The above painting was generously donated by Mr. George Pearse Ennis to be used as a prize in the American Artists Professional League contest. It is strongly painted in fine color and will be an award greatly appreciated by the winner.

Conditions of contest were given in the last issue, but stress must be made on the membership drive. The state chapter chairman who secures the greatest number of new members this year to the American Artists Professional League will be the winner. Mr. Gordon Grant, treasurer, will keep a record of the names, and dues must be sent to him at 137 East 66th Street, New York.

In order to carry on the splendid legislative work planned by the League, we must have new members in every state. Of course, participation in National Art Week, Nov. 2 to 11, will be included in the judging. Some states have to hold Art Week at a different time, but this is immaterial so long as the event occurs during the year. Prizes will be awarded to winning states during the annual meeting at the National Academy, January, 1936. The painting is being shown in Mr. Ennis's new school on West 24th St., New York, to which he has just moved.

A BOON FOR NEEDY ARTISTS

A National Art Colony is being organized for the benefit of artists who have been affected by the depression. The State of Virginia has offered 2,500 acres of land for the colony in the beautiful Virginia hills, where the scenery will be an inspiration and freedom from financial worry will enable the artists to continue their creative work. Each artist will have five acres of land and a five room studio bungalow. Application has been made to the Public Works Administration for a government loan to construct one hundred

bungalows and a community house. The colony will be but one hundred miles from Washington. Applications from qualified artists now on public relief will be given preference. One hundred families of artists will be able to take up homesteads by early fall.

A colony of this kind if properly carried out will be an inspiration for creative work.

CHURCHES AND COLOR

Color is being introduced into churches again. The Puritanism which discouraged anything of beauty in connection with religion is changing with the times. All over the country, churches and public buildings are being beautified, but we must be on our guard against the contractor who insists on using foreign materials. They, with the architects, stipulate too often European glass, neglecting entirely the beautiful stained glass windows made here in America.

It is an interesting process. In a typical stained glass shop there are rows and rows of glass—ruby, blue, green, reds in every tone and as many as twenty-one shades of blue. Instead of yellow glass, oxide of silver or yellow stain is brushed on the outside and fired, producing a gamut of color ranging from pale yellow to deep copper. Mosaic glass (not painted) is the most brilliant and is the basis of every fine window. White glass stained and combined with colored glasses results in stained glass. Painted windows are quite common but their permanence is doubtful because the color only lies on the surface of the glass, while "pot-metal" glass is colored through and through.

A great addition to our collection is six slides showing lovely windows designed and made by Mr. Ennis, who is preparing a talk on stained glass, available through the Na-

[Continued back on page 29]

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman : F. Ballard Williams
162 West 57th Street, New York City

National Secretary : Wilford S. Conrow
164 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearse Ennis
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid
103 Park Avenue, New York City

National Treasurer : Gordon H. Grant
137 East 86th Street, New York City

National Committee on Technic and Education
Chairman : Walter Beck
"Innisfree," Milbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

PORTRAITS OF CONTEMPORARY NATIONAL LEADERS BY AMERICAN ARTISTS WOULD BECOME AN IMPORTANT HERITAGE TO POSTERITY

Let Us Work Together For A Division Of Portraiture In Our Federal Government

We treasure as priceless the portraits of the fathers—Washington, Hamilton, Jay, Adams, Jefferson, Madison and a host of others who made American history. Around the portraits of Washington alone an imposing literature has grown up. In the Bibliography in Vol. III of Dr. Gustavus Augustus Eisen's important monograph, "Portraits of Washington," New York, 1932, approximately 400 titles are listed.

Today history is being made as surely as it was in the last decades of the 18th century. Our descendants will be enriched in judging our times if they have for study excellent and sincere portraits of our nation's leaders. As Taine pointed out with clarity in his lectures, fortunately preserved, on the philosophy of art, artists are a part of their national environment, as truly as any other class of citizens, and the artists of a nation, affected by environment, are better able to portray fully and truly the people of that nation than any alien probably can.

Because portraits of nation leaders are essentially a national heritage, the portraiture, whether in painting or sculpture, becomes logically a project of the nation's government. And portraits of the national leaders of the United States of America should be by American artist painters and sculptors.

In a recent address on Woodrow Wilson before the Woodrow Wilson Birthday Memorial

Association of Cumberland County, at Carlisle, Pennsylvania, Mr. Spencer Van B. Nichols, chairman, Executive Committee, the League of Nations Associations, stated:

"For the truth which Mr. Wilson expressed for the world is—peace lies not in promises, but in habits of cooperation."

Collaboration has been a cardinal principle of the American Artists Professional League since its organization.

True to that idea, delegates of some twenty art societies met in New York on April 10 and authorized our national chairman, acting for them, to transmit to the Secretary of the Treasury a motion then passed, which, although it appeared here in the May 1 issue of THE ART DIGEST, we reprint for the information of all:

For the advancement of American art, and on behalf of the artists of the United States, we urge that a Division of Portraiture be created under the already existing Section of Painting and Sculpture of the Treasury Department.

This Division should be charged with giving commissions for official portraits for installation in public buildings, all such portraits, whether in painting or sculpture, to be by American artists.

It would operate in a field not touched by Federal projects having prearranged architectural settings, and would widen the effort already being made under your Section of Painting and Sculpture, at present limited to mural paintings, and include another large body of American artists.

To our cooperative letter, Admiral Christian Joy People, Director of Procurement, Treasury Department, replied April 26:

Sir: Reference is made to your letter of April 12, addressed to the Secretary of the Treasury, in regard to the conference recently held under the auspices of the American Artists Professional League.

A reply to your letter has been deferred pending an examination into the general situation.

The Treasury Department is keenly alive to the importance of advancing American art, and as you probably know, there is now under the Procurement Division a Section of Painting and Sculpture. Up to the present time no active operations have been undertaken which would include portraiture, for the reason that the funds under the control of the Treasury Department are not available for portraits. However, this Division will welcome an opportunity to have its Section of Painting and Sculpture furnish advice in relation to the official portraits which are executed from time to time under the jurisdiction of the various Executive Departments of the Government.

If an arrangement can be worked out by which such advisory services could be furnished by the Treasury Department to other Executive Departments, this Division will be

[Continued back on page 27]

OUTSTANDING



SUPERIORITY

The FIRST

"ISOCROMATIC" Exhibition of Oil Paintings

presents an outstanding plan which will be of great benefit to Artists and Art Patrons. Complete details and information about the "Isochromatic" Exhibition will be sent upon request.

* * *

Your favorite Artists' Material Dealer will be glad to show you

Schmincke



Pre-tested



Permanent Oil Colors for Artists

- ✓ GENUINE PIGMENTS . . . NO SUBSTITUTES
- ✓ GUARANTEED COMPOSITION PRINTED ON EVERY TUBE *
- ✓ REASONABLE PRICES
- ✓ MADE IN U. S. A.

* Specifications of Contents as requested by The American Artists Professional League.

In Studio Size Tubes

25c GROUP

Burnt Sienna
Burnt Umber
Green Earth
Light Red
Ivory Black
Raw Sienna
Raw Umber
Venetian Red
Yellow Ochre, Light
Zinc White

50c GROUP

Alizarin Crimson
Cadmium Yellow, Pale
Cadmium Yellow, Light
Cadmium Yellow, Medium
Cadmium Orange
Cadmium Red, Light
Cadmium Red, Medium
Cadmium Red, Deep
Cerulean Blue*
Cobalt Blue*
Permanent Green, Light

35c GROUP

French
Ultramarine Blue
Permanent Blue
Zinc Yellow

Ultramarine Green
Ultramarine Red
Ultramarine Turquoise
Vert Emeraude
*Small Studio Size—
3/4 x 2 1/4"

ZINC WHITE

Size X Tube—35c Pound Tube—50c

ORDER THRU YOUR FAVORITE DEALER

M. GRUMBACHER

Brushes, Colors, Artists' Material

468 WEST 34th STREET
NEW YORK, N. Y.

"RUBENS"

TRADE MARK—REG. U. S. PAT. OFF.

"The Artists' Brush Supreme"



UNITED BRUSH MANUFACTORIES
116 & 118 WOOSTER STREET, NEW YORK

Allied Artists' Show Bigger But Less Radical Than Academy



"Nude," by Peter Dalton.
Gold Medal for Sculpture.

Ivan G. Olinsky, Russian-born artist, was awarded the gold medal for painting at the 22nd annual exhibition of the Allied Artists of America, being held at the American Fine Arts Galleries, 215 West 57th Street, New York, through May. The gold medal for sculpture was given to Peter Dalton, a former student of Robert Aiken, for "Nude." Juno Juszko won the Lindsey Morris Memorial Prize of \$200 for the most meritorious exhibit of bas-relief. "Joe" was the title of the prize-winning work by Juszko, who was born in Hungary in 1880, and whose monument of Archbishop Lamy stands in Santa Fe, N. M. Three honorable mentions were given: Leon Soderston of Yonkers, N. Y.; Charles Vezin of Coral Gables, Fla., and Rutledge Bate of Brooklyn.



"Italian Madonnas," by Ivan G. Olinsky.
Awarded the Gold Medal for Painting.

In an assemblage of about 690 works of art, consisting of sculpture and painting, nearly 400 artists are represented, with 294 of them from New York and the remainder from 39 states. Organized 22 years ago, after an exhibition of work "accepted but not hung" by the National Academy of Design, the Allied Artists grow in numbers each year. Their present show, critics say, bears a resemblance to the National Academy annuals, except that it is larger and contains less work by radical artists.

Edward Alden Jewell of the New York Times said: "The general effect of the exhibition is one of brightness and cheer. Scarcely an artist has knitted his brows over the Class Struggle. There are no lurid or brown-gravy broodings on Social Chaos. Instead the art-

ists appear just to have gone ahead painting pleasant and attractive themes, some of them fresh, some of them extremely banal.

"A good deal of the work is technically able, though there is a sprinkling of pictures such as one always encounters at the Independents'. Portraits and figure subjects are there in abundance; also still-lives and many very effective paintings of flowers; landscapes, too, of course—as a rule superficial and 'picturesque' in flavor, though sometimes more substantial. Academism appears much in evidence. Slick brushwork comes by the yard. Yet at intervals (and these prove fairly numerous in the Vanderbilt Gallery) one is brought to pause before a picture that reveals an original approach and offers something more than a pretty or salubrious flutter of paint."

Simple Obsequies

The passing of the Danysh Galleries of San Francisco, Cal., is reported by H. L. Dungan of the Oakland Tribune.

When Mr. Dungan inquired about forthcoming exhibitions the art dealer replied:

"The Joseph Danysh galleries will close. In fact they are closed now," and he ran his eye around the walls where still hung paintings by the Bruton sisters, the last show.

"I took over the gallery to prove that it could be run successfully," said Danysh with a smile. "I proved to my satisfaction that it couldn't be."

"And the future?" Mr. Dungan asked.

"Well, for two weeks I'm going to disguise myself and hide. I need a rest. After that I'll be some place around here in the art game."

"It seems," Mr. Dungan commented, "nothing can cure 'em, once they become entangled with art."

"It was the second gallery obsequies I had attended in the same rooms. The services are very simple. The key is turned in the door as the gallery director walks out. That's all. Beatrice Judd Ryan went through the same ceremony after she had run the Galerie Beaux

Arts in the same rooms for several years. There were some fat years in her time, then came the lean ones. The gallery was reopened by Ansel Adams. Danysh joined forces with him and later took full control."

A Correction

In the last number of THE ART DIGEST the editor celebrated the fact that the magazine had broken by far its previous record for art school advertising, made before the depression began. He called attention to the fact that the 1st May issue contained the announcement of 72 art schools. But after the edition came off the press, actual count showed the advertisements of 75 art schools. Three more had come in at the last moment.

This was a case where the business manager got three steps ahead of the editor.

THE ART DIGEST is proud of the fact that it has become "a directory of the art schools of America," which is consulted by everyone connected with art education.

Pegler Philosophises

Westbrook Pegler, noted columnist who has strong and rather radical ideas about almost everything, gives in the San Francisco News his version of what is wrong with art and artists today:

"The unfortunate thing about art is that the better it is the longer it lasts. Subject to very little wear or tear, a good painting endures even longer than an enameled steel bathtub, a cast iron steam radiator or a pair of corduroys, articles of commerce in which it has been found most difficult to revive trade under the New Deal. A man with a tolerable painting has a feeling that he is set for life, and then wishes it off onto his heirs who reckon that if they must have a picture this one will do as well as another. . . .

"Multi-millionaire collectors are only moving men at best, transferring paintings from one country to another for awhile, and the paintings which they preserve entertain almost nobody. If an artist asks a thousand dollars for a painting, that is more than anybody will pay him, and if he asked only fifty he is still out of luck. Nobody wants a fifty dollar painting."

7
paint-
ne of
al.
able,
such
ents'.
abun-
ective
course
e' in
ntial.
Slick
ervals
Van-
e be-
ap-
an a

b has
most
News
and

that
bject
nting
steel
pair
which
evive
th a
s set
heirs
ecture

oving
one
aint-
most
llars
will
still
ollar